No. 4926—Volume 183
PRICE ONE SHILLING. FIRE ON THE COUNTRYSIDE.— IN COLOURS: ANCIENT PERUVIAN EMBROIDERIES. The Illustrated London News, September 16. 1933



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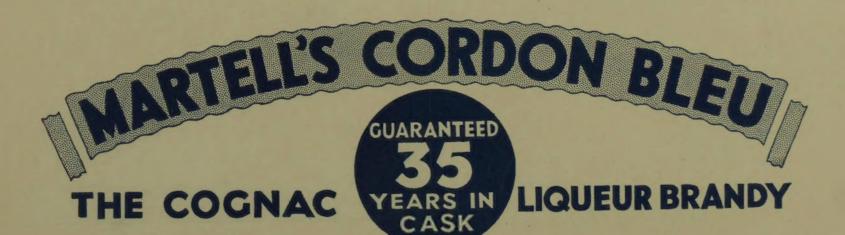
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drink that anyone will relish.

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SATURDAY, SEPTEMBER 16, 1933.



FIRE ON THE ENGLISH COUNTRYSIDE: TROOPS FROM ALDERSHOT DEALING WITH A TYPICAL EXAMPLE OF THE MANY WOODLAND AND HEATH FIRES THAT BROKE OUT DURING THE DRY SPELL.

county of Surrey has been one of the worst sufferers from the outbreaks of heath and woodland fires which, owing to the long spell of warm, dry weather, have been so prevalent during recent weeks. Not only has much material damage been done, especially by the destruction of valuable groves of trees, but in many districts the beauties of the countryside have been completely spoilt. This photograph shows a typical woodland fire bordering the London-Southampton road

near Farnham, where troops from Aldershot were summoned to add their help to the efforts of firemen, motorists, school-children, and picnickers already fighting the flames. This fire affected the area over which the Aldershot Command manœuvre, and blank cartridges dropped by the troops were heard exploding in large numbers while it was blazing. It was stated that the fire was caused by sparks from a passing engine. We give several further illustrations overleaf.



THE DISASTROUS HEATH FIRE THAT STRETCHED FOR A DISTANCE OF FIVE MILES, TWO MILES WIDE, FROM MINLEY, NEAR CAMBERLEY, TO HARTLEY WINTINEY, NEAR BASING-STOKE; GAS-MASKED TROOPS FIGHTING THE BLAZE.

ONE of the most distressing results of the long spell of warm, dry weather (as serious, perhaps, as the effects of drought, which we illustrated in our last week's issue) has been the outbreak of many heath and woodland fires in various parts of the country, especially Surrey and Hampshire. Hundreds of acres of delightful countryside have been transformed into a blackened waste-and that, more-over, in a part of England which, being easily accessible from London, is visited and enjoyed by thousands of people during holidays and weekends. The great fire at Hartley Wintney, in Hampshire, illustrated in several of our photographs, was fought by troops summoned from Aldershot, and their co-operation, under the command of General Sir Charles Harington, was invaluable in preventing even more destruction than actually occurred. Fresh outbreaks continued to arise in this devastated area, and hundreds of acres were still smouldering after several days. The strong easterly wind that blew throughout the period concerned always added to the menace of the flames. September 10 was a day of great anxiety for residents in West Surrey, where many houses were threatened by outbreaks in the heath. A serious conflagration occurred at Beacon Hill. near Hindhead golf course, and spread through two valleys owned by Mr. Lloyd George adjoining his Churt estate. Four fire brigades came to the scene, but, after it was thought that the fire was under control, it broke out afresh, and troops from Bordon aided in extinguishing it.



WOODLAND FIRE AT BLACKDOWN, NEAR FRIMLEY: A PINE WOOD ABLAZE IN WEST SURREY, FLAMES AND SMOKE RISING HUNDREDS
OF FEET INTO THE AIR—AN IMPRESSIVE PHOTOGRAPH FROM AN AEROPLANE.



THE FIRE NEAR HARTLEY WINTNEY, WHICH WAS FOUGHT BY FOUR FIRE BRHGADES, AND MORE THAN A THOUSAND SOLDHERS: AN AIR VIEW SHOWING A CORDON OF TROOPS ENGAGED IN A REAROUADE ACTION AGAINST THE FLAMES.



THE WOODLAND FIRE AT HARTLEY WININEY, WHERE CENERAL SIR CHARLES HARINGTON, GENERAL OFFICER COMMANDIC-IN-CHIEF, ALDERSHOF, COMMANDED OPERATIONS: I THE DESTRICTION OF MILES OF LOVELY COUNTRY.



A GREAT GORSE AND HEATH FIRE AT HAYLING ISLAND, NEAR PORTSMOUTH, WATCHED BY HUNDREDS OF HOLIDAY-MAKERS WHO WERE POWERLESS TO SUBDUE THE OUTBREAK:

GREAT COLUMNS OF SMOKE WHICH WERE VISIBLE FOR MANY MILES OUT TO SEA.



CROWN WOODS ABLAZE NEAR MONMOUTH: THE GREAT OUTBREAK AT PENYBAN WOODLAND, NEAR TRELLECK, WHERE THOUSANDS OF YOUNG FIR AND LARCH TREES HAVE
BEEN PLANTED RECENTLY—THE FLAMES UNCONTROLLABLE AND FARNED BY A STRONG WIND.



By G. K. CHESTERTON.

I HAVE just received a letter, full of passionate reproaches and indignant lamentation, about the wild and devastating work which I do in the world; apparently by writing for this paper. I had never before pictured myself as bearing a startling resemblance to Attila the Hun, hurled forward on my headlong steed, and turning Europe into a desert at the head of my whirlwind of barbarian cavalry. But that is the sort of fellow I am; though nobody, including myself, ever suspected it before. I think it right and proper to record my exposure in this place, because it is especially connected with this paper. My correspondent implies that all my machinations of military combination and invasion, with which I keep all Europe in perpetual unrest, are specially worked from the office of The Illustrated London News. In no other part of my life or work have I such incessant and ruthless facilities for crying havoc and letting loose the dogs of war. If the Albanians hurl themselves to-morrow upon the Bulgarians and the Greeks, it will be generally known in the district that G. K. Chesterton

in the district that G. K. Chesterton was recently seen in the Strand; if a sixth and seventh Chinese general rises for the deliverance or devastation of the Far East, knowing diplomatists in Petrograd and Pekin will whisper to each other that I have just left Beaconsfield and taken the train for London.

I rather like to think of myself in this new character of the stormy petrel of international politics, but the actual grounds which my correspondent provides for his theory are perhaps a little insufficient. He accuses me of ceaselessly stirring up the mad passions of military strife among my readers; but not only does this somewhat exaggerate the probability of anybody reading what I write, but it rests on a rather slender section of what I have actually written. He can only quote about two lines at the end of a recent article on this page; and these, unfortunately, do not particularly help his case. The article in question was not about War; indeed, most of it was about Wine. But in quoting a line from a poem by Mr. Belloc on the latter subject, I included the word "defend"; and I paused to remark, what has always been to me a very simple but somewhat neglected truth, that any of us may have to defend whatever we think is worth defending, even if we think

that such things as King and Country are indefensible. We have presumably some alternative social ideal which we should put in their place, and it is obvious that our ideal system might be attacked, just as much as our King or Country might be attacked. The question is, what should we do then? I have never received any answer to this question from this type of pacifist, though I have received many wild and ferocious denunciations of this kind, which are a result, though not a reply.

The truth is, I fear, that, so far from being a War-Lord of world-wide ambition and activity, I am in these matters a somewhat detached and almost academic person, and chiefly concerned to find out if people's ideas make sense, quite apart from whether they make peace or war. I am chiefly interested in knowing what thoughts are behind their actions, and whether those thoughts are clear and consistent along their own line. Now, most modern thought on this matter of Defensive War as against Universal Peace is in a terrible tangle, because it does not begin at the beginning. I need not say that it is about as sane to say that I would encourage Militarism as that I would encourage Cannibalism. To begin with, I am strongly in favour of keeping the peace, not because I am a pacifist, but because I am a patriot, and I know very well that England has everything to lose and nothing to gain by a new war at this particular juncture. I am also, oddly enough, in favour

of peace because I am a Christian, and should like to see a fuller reunion of Christendom. I am also in favour of peace because I am not a homicidal maniac, who is the only sort of person I can imagine being normally and in the abstract in favour of war.

But when we come to that little knot of argument about defence and reform, we shall be wise if we stop to untangle it. Because it is a blunder, and a piece of bad thinking that has confused the minds of thousands of honest thinkers, who might have reached some workable theory if they had not been caught by this particular fallacy. The whole difficulty arises



KING FEISAL OF IRAQ, WHO DIED SUDDENLY IN SWITZERLAND AND HAS BEEN SUCCEEDED BY HIS SON, NOW KING GHAZI I.

King Feisal of Iraq, who died suddenly at Berne on September 8, in his fifty-first year, was the son of Husein ibn Ali (who became Grand Sherif of Mecca in 1908), and thus of the thirty-fifth generation in direct descent from Hasan, grandson of the Prophet. In June 1916, he raised the standard of Arab revolt in the Hejaz, and by 1917 he had established his headquarters on the frontier of Syria, working in conjunction with the British advance in Palestine. After entering Damascus in October, 1918, he was acclaimed Emir of all Syria by the people. After the establishment of the French mandate, however, he left Syria, and in 1920 he was appointed representative of King Husein of the Hejaz in London. In 1921 he became Emir, and then King, of Iraq. In 1931 he visited Angora, and in 1932 Teheran. He paid a state visit to this country in June of this year.

from assuming universal action, and not leaving any place for the possible need for separate action. If we are considering what all men should do, on the assumption that they all do it at once, there cannot

be the slightest doubt about the morality of peace and war. If we are considering what advice we shall shout through a super-megaphone from the top of Mount Everest to all the nations of the earth, nobody can doubt that we should say, in the words of the poet: "I say to you all take rest; yea, I say to you all be at peace." But it is raving nonsense to pretend that we are never confronted with any moral problems except those in which all our fellow-creatures will simultaneously adopt the same solution as ourselves. We do not need to be either individualists or nationalists, we only need to be normal people in our five wits, to see that most situations arise because one set of people do one thing and another set of people do another. We must have some sort of test or code or common working principle, for the countless occasions on which we have to act separately from our fellows. It might be, of course, a code of complete surrender; the surrender not only of ourselves, but of all our ideals, all our hopes, even all our reforms and revolutions.

It might be; but it seems rather drastic to assume that it must be. And the very harmless remark which aroused such consuming indignation in my correspondent was simply a remark to this effect: that even if he is a conscientious objector, he presumably has a conscience. If he has, it is his own conscience, and he must consider own conscience, and he must consider in the light of it whether he will abandon all that he conscientiously approves, and let it be destroyed whenever anybody else chooses to disapprove of it. He may decide that he will abandon it; but, anyhow, he must decide; he cannot let everybody decide, because everybody does not agree in any decision. There must, in that sense, be the morality of an individual and the morality of a group; and he cannot make it the morality of mankind at a moment when it is nothing of the sort. I am not a Jingo, or even an Imperialist; I have passed much of my life protesting against what I considered unjust invasions organised by unjust governments established in Eng-land. But if I had helped to establish a just government in England, I would ot let if be destroyed, if I could help it, by an unjust invasion of other people.

For the rest, the critic appears to be deeply exasperated because I was flippant about the Oxford vote on

flippant about the Oxford vote on King and Country. It is true that I do not take it very seriously; but I can assure him that I do not take the solemn denunciation of it a scrap more seriously. I doubt whether most of the boys involved were either Hindu saints or base and degenerate traitors; I think a lot of them were boys at Oxford, officially known as Oxford men. To understand this it is necessary to know something about Oxford, and the most patient study of Hindu saints will not always achieve the result. I will not attempt here to unveil any part of so very insular a mystery or eccentricity. But there is one suggestion that it may, perhaps, be worth while to make. Matthew Arnold, for reasons best known to himself, described Oxford as the home of Lost Causes. It would be much truer to call it the home of Found Causes. I mean of very newly found causes; of the sort of causes that young people have just begun to hear about, and are therefore delighted to shout about; and all the louder because it was supposed to shock the orthodoxy of aged dons who (as a matter of fact) are generally exceedingly unorthodox themselves. I was young, my friends at Oxford consisted largely of Fabian Socialists, and not a few of the dons were themselves Socialists. To-day, of course, they would not call themselves Fabian Socialists, but Marxian Communists. You cannot expect Young Bloods to be thirty years behind the fashion; but I doubt if these ones are particularly ruddy.

THE RETURN FROM THE HOLIDAYS: "BIRDS OF PASSAGE" IN PARIS.

FROM THE DRAWING BY LEON FAURET.



AU REVOIR TO LA BELLE FRANCE! BRITISH TOURISTS PASSING THE BARRIER AT THE GARE ST. LAZARE, BOUND FOR DIEPPE AND THE CHANNEL CROSSING TO NEWHAVEN.

For many, the holiday season proper draws to an end, although there are enticing cruises yet to be enjoyed, to say nothing of belated visits to favourite resorts; and numberless wanderers are back at hearth and home

typical group of British tourists passing through Paris on their return journey. They are going on to the platform at St. Lazare, with all their impedimenta of travel, to catch the boat train to Dieppe for the Channel steamer to full of memories such as this admirable drawing evokes. Here we see a Newhaven-with a hiking and climbing couple well in evidence.

ST. STEPHEN'S CATHEDRAL: THE MIGHTY GOTHIC FANE FLOODLIT FOR THE CELEBRATIONS— THE SPIRE, WHICH WAS COMPLETED IN 1433, TOWERING 450 FEET INTO THE AIR.

THE UNKNOWN SCULPTOR OF THE PULPIT, PERHAPS THE ARCHITECT PILGRAM: A MAGNIFICENT SELF-PORTRAIT IN STONE—THE FIGURE PERHAG OUT, WITH AN INTENT EXPRESSION, FROM A WINDOW IN THE STATEASE.

THE QUINCENTENARY OF ST. PROFUSION OF ORNAMENTATION IN A



DURING the fort.

on September 16,

Vienna has been, for

a change, a city given

Notable among the

occasions for these

festivities is the

St. Stephen's Cathe-

dral, that magnificent Gothic building

on which work was

in turn continued,

sumed over a period

of several centuries,

but whose most im-

posing feature, the famous South Tower,

was completed in

1433. The Cathedral

was originally a

small Romanesque

in 1147, but burned

down in 1193, and

of this early edifice

only fragments now

remain. The second

church, in the late-Romanesque (tran-

sition) style, was

completed about

1230. It included

the present west

fine Riesen-Tor, or

Giant's Door, so

called, it is said.

because bones of

mammoths were [Continued on right.

ONE OF THE FOUR FATHERS OF POPE GREGORY CARVED ON THE CHURCH CARVED ON THE THE SANDSTONE PULPIT; WORK THE CHURCH CARVED ON THE PULPIT: ST. JEROME.



A FATHER OF THE CHURCH



ASCRIBED TO PILGRAM (C. 1512).



ST. AMBROSE CARVED ON THE IN A SOMNOLENT ATTITUDE: PULPIT: LATE GOTHIC SCULPDECORATION ON THE PULPIT. TURE AT ST. STEPHEN'S.



THE WESTERN FAÇADE OF ST. STEPHEN'S: THE RIESEN-TOR, OR GIANT'S DOOR; AND, RISING ABOVE IT, THE TWO "MEATHEN TOWERS," CLINGING CLOSE TO THE MICH CABLED GOTHIC ROOF.

STEPHEN'S CATHEDRAL, VIENNA: MASTERPIECE OF GOTHIC ARCHITECTURE.



THE EAGLE TOWER, OR NORTH TOWER, OF ST. STEPHEN'S, BEGUN IN 1450, COVERED WITH A COPPER-PLATED ROOF,



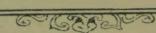
SUPERB GOTHIC ORNAMENTATION, IN AMAZING PROPUSION, THAT DECORATES ST. STEPHEN'S WITHIN AND WITHOUT: A TYPICAL PORTION OF THE NET-WORK OF ELABORATE CHISELLING.



THE GREAT SPIRE, 450 FEET HIGH, REGARDED AS ONE OF THE FINEST GOTHIC SPIRES IN THE WORLD: THE PART OF THE CATHEDRAL THAT WAS COMPLETED 500 YEARS AGO.



SCIENCE. THE





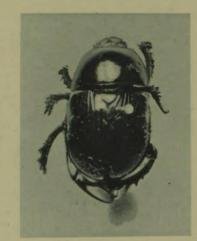
THE SHARD BORNE BEETLE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouftage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields." etc.

A FEW evenings ago, as I sat writing in my study, I heard the familiar—and to me always pleasant—drone of the "Dor-beetle." He, or, rather, she, flew around the room two or three times, then,

colliding with the electric lamp - bulb. dropped sprawling back downwards on my table and was promptly secured, had need of her! Beetles of all kinds interest me; and, since there are more than 150,000 known species, and no less than 3300 are to be found in Britain, one has a wide choice. They are, indeed, the predominant group among insects at the present day.

Not only do the "shardborne beetles" present an amazing variety



A MALE OF THE COMMON DOR-BEETLE (GEOTRUPES STERCO-RARIUS): THE BEETLE THAT WHEELS HIS DRONING FLIGHT IN GRAY'S ELEGY.

The male Dor-beetle has a curious stridulating organ producing an audible sound to serve as a guide to females in search of a mate. It is formed by a "file" in the first joint of the hindmost leg, which rubs against a ridge on the under-surface of the body,

in the matter of size and shape, but their habits are no less varied. And just as we can trace, so to speak, the birth and growth of some particular type of armature or ornament through a long and graduated series, ending in some peculiarly striking type, so we can trace a like sequence in habits, though we are rarely able to get a continuous story. It must be put together piecemeal. To-day I propose to give a condensed account of the habits of our Dor-beetle, and to join this on to further sequences of their habits as revealed in species living in France, Egypt, and West Africa. Not that these exhaust the theme, but they will give a wider insight into some very remarkable behaviour.

Our Dor-beetle belongs to the family "Scarabeidæ," including our well-known cockchafer. There are more than 13,000 species of this family, which is broken up into four groups. It is in the first of these, including more than 5000 species, that the Dor-beetle is placed, with his cousins the famous scarabs. This group is known as the Copridæ, since most of them feed upon dung or decaying animal matter. Un pleasant as this choice seems, yet it confers great benefits, since it brings about the removal of offensive matter and fertilises the ground.

In almost any meadow, in the summer-time, where horses or cows are living, the Dor-beetle (Geotrupes) will be there also. If the heap of fæcal matter be turned over with a bulb trowel, there will, as likely as not, be found a small round hole, the entrance to a shaft about a foot deep. Into this a store of food is brought down, large enough to a week or two, so that there will be no need to emerge into the upper air till this is finished. But when the time for egg-laying comes, the shaft is driven somewhat deeper, and lateral chambers for nurseries are formed. These are then stored with food of the same kind, and an egg is laid on the mass and left to Both parents take part in these pre-

The genus Copris, of which one species (C. lunaris)

is found in Britain, carries us a stage further; and its life-story has been told as only Fabre can tell it.

Briefly, at the bottom of a long shaft a roomy chamber is made, male and female taking part in its construc-When finished, it is gradually filled with the excrement of horse or cow, which is moulded into a ball which may be as much as four inches in diameter. This task completed, the female proceeds to cut from it a mass as large as a plum, purely by the pressure of her body and stout forelegs. In a hollow scraped in the top an egg is laid. She then proceeds to build dome-shaped cover to protect it, so that, when finished, this chamber is egg-shaped instead of round. When three or four of such nurseries have been made and stocked, one might have supposed that her task was over. But no; she remains there for the next four months, fasting, and constantly examining the precious caskets in case of cracks or other injuries. Here we seem to have at least a nebulous sense of "awareness" that these strange shells contain her offspring, which, unless watched and guarded, can never see the light of day.

Now let us turn to Scarabæus sacer, the scarab of

the Ancient Egyptians, who made of it the symbol of renewed life and the type of the resurrection. with the species already mentioned, meals are taken in retirement, as though to avoid unpleasant comment. A heap of fæcal matter having been found, it is broken up and fashioned into a ball, about two inches in diameter, by rolling it about, when it is moved away to a convenient spot for consumption. The earth is then scooped out from underneath to a depth sufficient to bury it. The ground above is then smoothed over and the industrious and now hungry worker begins his feast, remaining under-ground till the last scrap is eaten. But when the egglaying season arrives, a different procedure is followed. If the site for the proposed nursery is at a distance, the material for the food of the youngster is made up into a ball and rolled to the desired spot. near at hand, the food is bundled down the shaft into the brood-chamber, and is there fashioned, by pressure and the use of the great, bowed, front legs, into a ball perfectly smooth outside. A small, almost tubular, and thin-walled addition is made to the top, thus giving a pear shape to the whole. Within this final addition, which is glazed inside, a cup-shaped hollow is formed; and in this an egg is laid, and the aperture through which it is passed is loosely plugged with fibre, thus admitting air and avoiding Here there is a mutual co-operation between the sexes, who combine in the construction of the food-ball, which, when complete, is rolled to a suitable site for demolition, the female pushing and the male pulling. As soon as it is properly underground, the two complete the work of covering up the bolus and commence to consume it. When it is necessary to reconnoitre the ground before proceeding to "undermine" the ball, in order to bury it, the female undertakes the task, leaving the male to guard the treasure. When the time of egg-laying draws near, a similar procedure is followed. But instead of consuming the ball after burying it, the female scoops out a depression in its upper surface and lays an egg in it. The edges of this tiny "nest" are then brought together to form an air-chamber. As soon as hatching takes form an air-chamber. As soon as hatching takes place, the youngster has a full meal awaiting him. He goes on eating, indeed, until all but the outer walls are consumed. But by what subtle process has the parental instinct been endowed, that she should



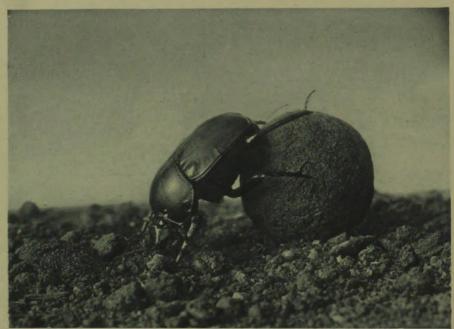
THE THREE-HORNED DOR-BEETLE (GEOTRUPE: TYPHÆUS)—A MALE (LEFT) AND FEMALE: A BRITISH SPECIES, RELATED TO THE COMMON DOR-BEETLE. The male has three "horns" projecting from the forepart of the thorax. In the nearly related Copris (also British), unlike the Dor-beetles, both parents remain in the burrow to guard their young. Photograph by Courtesy of G. I. Arrow.

just exactly measure the quantity of food required, neither too little nor too much?

The whole process of this ball-making goes on in broad daylight, showing that these creatures have no enemies. Birds and other insectivorous creatures have apparently learned by experience that the beetles of this tribe, having a nauseous taste, are to be left severely alone. And there is a further and curious sequel to this. For several species, belonging to the genus *Gymnopleurus*, spread over different parts of Africa, are "mimicked" by various species of the genus Orthopagus, which have similar haunts but are not ball-rollers. That is to say, being quite palatable in reality, they deceive their would-be devourers by assuming a close likeness to the nauseous Gymnopleurids-though this, of course, is not a conscious assumption of disguise. Even if they had the ability to appreciate the reason why these ball-rollers escaped attack, they would still be quite unable to change their shape and 'coloration till they could themselves pass muster as nauseous types. It is to be noted that the same end is attained in assuming this disguise by different In three of the Gymnopleuras, for example, there are patches of white hairs on the abdomen. But owing to a notch in the wing-cases, these appear as white spots on the backsimilar white badges are worn by the

mimics. But here they are placed on the wing-cases, not on the abdomen.

Though no more than the salient features of the life-histories of these wonderful beetles have been set down here, the more one ruminates on them the more arresting they become.



3. THE SACRED SCARAB (SCARAB & US SACER) OF EGYPT: A FEMALE BALL OF FOOD TO A SUITABLE SPOT FOR BURYING. FEMALE ROLLING HER

The female buries her ball of dung by digging away the ground from underneath, and, since her offspring is enclosed in it, remains fasting in her nursery guarding the ball. The male is larger and his forelegs much more powerful and impressive. Hence the Egyptians, who made of the sacred scarab a symbol of renewed life, always took the male as their model.

Photograph by Courtesy of G. J. Arrow.

damage to the egg by plugging with harder material. This done, the female leaves the youngster to its

The beetles of the nearly-related genus Gymnopleurus provide an interesting contrast with Scarabæus.

Ancient Peruvian Embroideries: Rare Prizes for the Collector.

PHOTOGRAPHS BY COURTESY OF MESSRS. PUTTICK AND SIMPSON. (SEE ALSO ILLUSTRATIONS ON THE SUCCEEDING PAGE.)

WE are enabled to reproduce here and on the next page, in the original colours, four superb examples of ancient Peruvian embroidery from a collection of Peruvian antiquities about to be dispersed in London and described as the finest of its kind that has ever come into the market. The sale is to be held by Messrs. Puttick and Simpson, at their Reynolds Galleries in Leicester Square, on October 5. The collection comprises over eighty specimens of textiles from Paracas, including many large mantos (cere-monial robes), sets of garments, shawls, skirts, and turbans, in a fine state of preservation. There is also some interesting pottery, both from Paracas and Nazca, with various other decorative objects. In our issue of May 20 last, we may recall, we illustrated in colour some ancient Peruvian shawls of the Early Nazca period, embroidered with figures arranged in rhythmic patterns. As we then noted, the culture they represent flourished along the southern coast flourished along the southern coast of Peru from about the second to the seventh century A.D. These Peruvians of about 1500 years ago were apparently unacquainted with the art of writing, and consequently little is known of them, but the embroideries and tapestries found in their graves reveal a high standard of decorative art.



PART OF A MANTO (110 IN. BY 46 IN.) EMBROIDERED WITH RITUAL FIGURES, WINGED AND MASKED, IN CEREMONIAL ROBES WITH SERPENT DECORATION, AND HOLDING WEAPONS AND ANIMALS: ONE OF THIRTY-EIGHT PANELS (ABOUT 9 IN. BY 7 IN.).

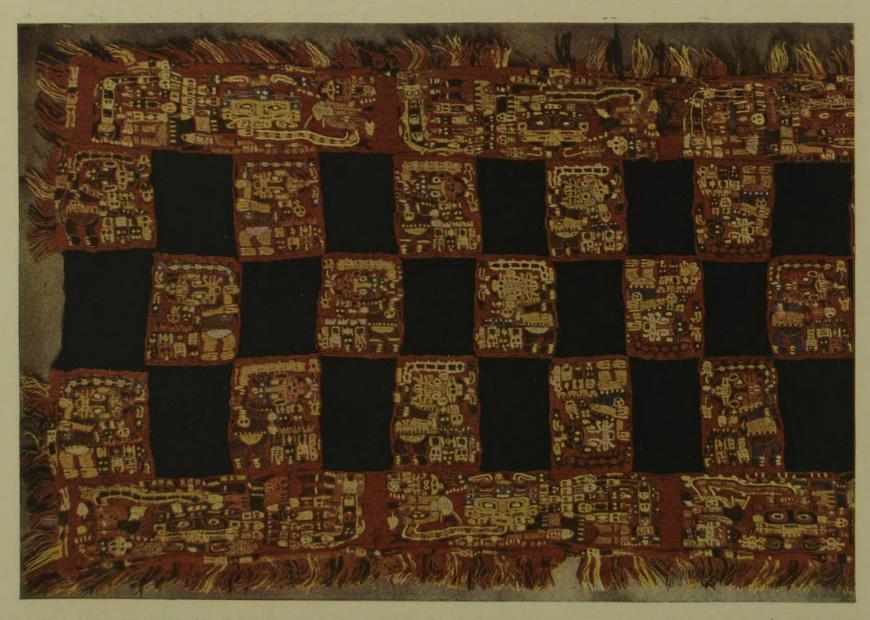


A SECTION OF A LARGE MANTO (113 IN. BY 48 IN.), WITH BLACK GROUND, THE CENTRE EMBROIDERED WITH BIRDS IN VARIOUS COLOURS, IN THIRTY - NINE PANELS, AND THE FRINGED BORDER CONTAINING THIRTY SIMILAR BIRDS.

Superb Embroideries from Peru: Art of a Mysterious Race. Photographs by Courtesy of Messrs. Puttick and Simpson. (See Illustrations and Note on the Preceding Page.)



ANCIENT PERUVIAN EMBROIDERY FROM PARACAS: PART OF A LARGE MANTO (99 IN. BY 58 IN.) DECORATED IN THE CENTRE WITH BRILLIANTLY COLOURED RITUAL FIGURES IN SIXTY-NINE PANELS, WITH TWENTY-FOUR LARGER FIGURES IN THE FRINGED BORDER.



RITUAL FIGURES, WITH SERPENT DECORATION, EMBROIDERED IN BRILLIANT COLOURS ON A BLACK GROUND: PART OF A PERUVIAN SHAWL (77 IN. BY 15 ÎN.) HAVING FIFTY PANELS IN THE CENTRE AND A FRINGED BORDER CONTAINING EIGHTEEN LARGER FIGURES.

MODERN VERSIONS OF THE OLD-TIME DOWSER'S HAZEL TWIG: TYPES OF METAL APPARATUS USED AT A WATER-DIVINERS' CONGRESS IN THURINGIA.

A TRADITIONAL PRACTICE DURING DROUGHT: "DOWSING" BY VARIOUS METHODS IN EUROPE AND AMERICA.



A WOMAN DIVINER WORKING WITH A CURIOUS INSTRUMENT: A PHOTOGRAPH SHOWING HOW THE SPRING SHE USES THENS UPWARDS WHEN OVER WATER



TWO DUTCH DIVINERS WHO FAVOUR ODD DETECTORS: MEVROUW THUSNELDA STIJN, OF THE HAGUE, WITH HER METAL ROD; AND MIJNHEER J. W. VERLOOP, OF UTRECHT.

A SUCCESSFUL BARE-HANDED WATER-DIVINER IN BRITISH COLUMBIA: MISS EVELYN PENROSE FOLLOWING AN UNDERGROUND STREAM.

A MECHANICAL WATER-DIVINER: CAVALIERE DE VITA, OF ROME, WITH HIS INVENTION WHEN IT WAS BEING TESTED AT A WATER-DIVINERS' CONFERENCE.

The drought in this country made every means of finding (and conserving) water of vital importance in many districts. Not the least interesting of these is the age-old practice of water-divining, or "dowsing." In this connection, we may recall the story told of a seventeen-year-old girl who proved a saviour to drought-stricken farmers in Gloucestershire. She used hazel and withy sticks, pieces of wire, and even clock-springs to divine the presence of precious water. Stranger still, however, were the instruments of water-divining that were brought into play at a recent diviners' congress in Thuringia, which we illustrate with a number of photographs on this page. In the course of this congress, the President, Dr. Beyer, lectured on the latest achievements of the "twig," and indicated its defects

and the manner in which they may be avoided. Dr. H. H. Kritzinger lectured on the dangerous zones of the earth, and referred to the baneful effect that certain "earth rays" may exert. One of the most curious features of the congress was the artificial divining rod constructed by Cavaliere de Vita, of Rome. Not to confine ourselves entirely to European "dowsing," we also show here a most successful Canadian diviner at work. "I am a Cornish woman," writes Miss Penrose, "and come of a long line of English dowsers.... I use the French method of the pendulum, and also a wire rod, but prefer working with bare hands. I can locate water at one mile away, oil at eleven miles, and minerals at over thirty-five miles."



LATTERLY it has been my lot to breathe a literary atmosphere of war fever and "raving politics," combined with a physical atmosphere round about ninety in the shade, and this blend of a heat-wave with belligerent books was hardly conducive to spiritual repose. It is a relief to turn from the stridency of our modern world, with its travers and provents of wars (not to wention its with its wars and rumours of wars (not to mention its peaces and rumours of peace!), into the quiet paths of learning and the shady groves of Academe

At a time when problems of money and exchange have so close a bearing on our present discontents, and we have almost forgotten the clink of precious metal, I like to be reminded of those far-off days when I carried a small reminded of those far-off days when I carried a small sovereign-case (now qualified as a museum specimen) attached to my watch-chain. Not that it was often inconveniently full; but still, it was there. The gold sovereign and its silver courtiers, as well as its poor relation, the "copper," can claim a very ancient lineage, traceable all through the ages. This fact is recalled in "Greek Coins." A History of Metallic Currency and Coinage Down to the Fall of the Hellenistic Kingdoms. By Charles Seltman, Lecturer in Classics in the University of Cambridge. With sixty-four Plates in Collotype and thirteen Maps and Sixty-four Plates in Collotype and thirteen Maps and Diagrams (Methuen; 25s.). In an epilogue, linking the coins of Greece with those of Rome and later times, the author writes: "From the Roman coinage sprang the

long line of golden Besants struck by the emperors of Greek Byzantium; and these in their turn served as models for the feudality of mediæval Europe. . . It is the same sense of the debt of a nation to a historical figure . . . which now causes the United States to keep alive on their cents the memory of Abraham Lincoln. Britannia on our penny is no more than a copy of Roma upon some im-perial sestertius, and this Roma is a copy of the Athena on the coins which King Lysimachus struck to glorify the divine

Mr. Seltman's book is rich in human interest, for he himself is interested not only in the technical and the technical and artistic aspect of coins, but still more in the story they tell regarding historical events and personages. An outstanding example is his tribute to

his tribute to Alexander the Great: "As great a soldier as Julius Cæsar or Napoleon, he was devoid of the sensuality of the Roman or of the Corsican's duplicity. Alexander stands above all the great men of the past, supreme as soldier, ruler, organiser, as the clear thinker, the mystical dreamer who is also the intensely practical man of action; and he was equally brilliant as an economist. It is mainly this aspect of his personality that we can study themselved. this aspect of his personality that we can study through

Most of the very numerous coins illustrated in this book are in the British Museum, and Mr. Seltman acknowledges his debt to a standard work by a former Keeper of Coins at the Museum—the late Mr. Barclay V. Head, "whose Historia Numorum must be in the hands of every student of Greek numismatics." This brings me to a kindred work, emanating from the department of Coins and Medals—namely. "A Guide To The Principal Coins of The work, emanating from the department of Coins and Medals—namely, "A Guide to the Principal Coins of the Greeks." From circa 700 B.C. to A.D. 270. Based on the work of Barclay V. Head. With fifty Plates (Sold at the British Museum, and by Bernard Quaritch, Humphrey Milford, and Kegan Paul; 155.). In a preface to the new edition, Dr. G. F. Hill, Director and Principal Librarian of the Museum, explains its variations from the original. The text is divided into eight chronological periods, each with a short historical introductory note, and the remainder consists of tabular lists of coins, each item numbered to correspond with the relative photograph. The origin of coinage (in Lydia about 700 B.C.) is very The origin of coinage (in Lydia about 700 B.C.) is very clearly explained.

Another interesting record of a famous institution is a latest "Annual of the British School at Athens."

XXXI. With twenty-eight Plates, including one in

Colour (Printed for the Subscribers by Macmillan; 50s.). Our readers will be specially interested in this volume, because several distinguished members of the School have from time to time contributed to our pages, such as Mr. H. G. G. Payne, the Director; Mr. W. A. Heurtley, Mr. J. D. S. Pendlebury, and Mr. A. J. B. Wace, a member of the Managing Committee. The letterpress includes the reports on the British excavations in Ithaea and at Perachora on the Gulf of Corinth, both recently dealt with in The Illustrated London News. Some account of the School itself will probably be fresh to many readers, as it was to me. "The School buildings at Athens," we read, "are situated on the slopes of Lycabettus on ground presented by the Greek Government. . . In the common-room of the hostel is housed the Finlay Library, which formerly belonged to George Finlay, the historian of Byzantine and Modern Greece. . . . [It] includes a collection of Byroniana. . . . In 1926, Sir Arthur Evans, with the Byroniana. . . . In 1926, Sir Arthur Evans, with the consent of the Greek Government, presented to the Trustees of the School his properties in Crete, including the Villa Ariadne and the site of the Palace at Knossos. He further endowed his gift, in order to provide for the upkeep of the Palace and for the maintenance of an Archæological Curator."

Hitherto there has been no handy guide to the famous Minoan ruins in Crete. That want is ideally supplied by

Colour (Printed for the Subscribers by Macmillan; 50s.).

Professor Wright rivals Mr. Seltman in eulogy of the great Macedonian. Recalling Aristotle's division of men into two classes—Greeks who were meant to be free, and barbarians who were meant to be slaves—he continues: "Alexander was the first man in history to rise above this narrow selfishness, and when he prayed at Opis for a union of hearts and a joint commonwealth of Macedonians and Persians, he proclaimed for the first time the brotherhood of man. He did not live long enough to bring into existence the world empire of his dreams, under which all the peoples were to have equal rights and privileges, but, although his work was left unfinished, he paved the way for both the

Odysseus to the great Alexandrian corn ship in which St. Paul was wrecked." Incidentally, he has an interesting allusion to tunny-fishing as a stimulus to Greek seafaring.

A more general view of antiquity is admirably provided, for the purposes of popular reading, in "The Romance of Life in the Ancient World." By F. A. Wright, M.A., Professor of Classics in the University of London. With thirty-nine Plates (Sampson Low; 12s. 6d.). This very readable book has the advantage that the author has been able to avail himself of the vast additions to knowledge made of late years by archaeological discovery.

From the ancient world, two figures stand out pre-eminent in the realm of action—Julius Cæsar and Alexander. Cæsar has received due tribute in our literature, as from Shakespeare; but who has yet done justice to Alexander? There is more to say about him than Dryden said. Is it not time that he inspired some great play or epic?

Roman Empire and the Christian Church." Some day, perhaps, archæologists will dig up Alexander's tomb containing, it is said, the works of Homer, and also that enorm ous treasure of gold which Darius took with him to the with him to the battle of Arbela. "It was never discovered;" we read, "either by Alexander or his successors. It was buried somewhere in the desert wastes round Echa-

> waiting to be brought to light." In conclusion, I ust briefly note two interesting books

tana....Somewhere in the sands of Cen-

tral Asia, the great store of gold still lies

bearing on the æsthetic side of the ancient world. One is a study in decorative derivations — "GREEK GEOMETRIC ART," Its Symbolism and its Origin. By Anna Roes. With 104 Line Drawings in the Text (Oxford University Press and Humphrey Milford; 9s.). The author refers in 115 Symbolism and its Origin. By Anna Roes, with 104 Line Drawings in the Text (Oxford University Press and Humphrey Milford; 9s.). The author refers in her preface to her "principal thesis," but does not say explicitly what it is, I gather from internal evidence that she derives Greek geometric art from proto-Elamitic art. Signor Mussolini may like to know that the Roman fasces cum securibus (rods with axes) perhaps trace their descent from the double axes of Minoan symbolism, while Herr Hitler should be equally intrigued by the fact that the swastika occurs in the art of the Hittites!

The last item on my list concerns one particular phase of The last item on my list concerns one particular phase of ancient art and its mediæval development in Mediterranean lands—namely, "Mosaics": in Italy, Palestine, Syria, Turkey, and Greece. By Charles H. Sherrill. With seventeen Illustrations (Lane; 15s.). This charming book is also a work of erudition, but it has, too, a touch of the genial and discursive travel-book. General Sherrill, it should be added, is the present American Ambassador to Turkey and well known as a connoisseur of stained glass. He has written five books describing "stained glass tours" in various parts of Europe, besides several volumes on He has written five books describing "stained glass tours" in various parts of Europe, besides several volumes on modern politics. The present work is dedicated to the King of Yugo-Slavia. An artistic hobby such as that here pursued may enhance the pleasures of a holiday journey. "Why not let our Mosaics," says the author, "provide excuse for a delightful trip not only in Italy and Sicily, but also through the Near East and among the isle-bejewelled Eastern Mediterranean. . . . Let us offer you an itinerary." I would willingly accept it if the offer included a free ticket!

C. E. B.



IN "THE HALL OF THE STONE AGE": A REPRODUCTION OF THE CAP BLANC ROCK-SHELTER IN THE DORDOGNE REGION OF FRANCE—RECENTLY SET UP IN THE FIELD MUSEUM OF NATURAL HISTORY, CHICAGO—WITH THE REAL SKELETON OF A MAGDALENIAN YOUTH, WHO DIED SOME 25,000 YEARS AGO.

Our readers will recall that we reproduced in our issue of August 19 last seven of the eight reconstructions of prehistoric man at successive stages of his existence which are a feature of the new "Hall of the Stone Age of the Old World" in the Field Museum of Natural History. At the same time, we noted that a photograph of the eighth diorama—No. 5 in the series—had not reached us. We are now able to give this. It is described officially as follows: "Reproduction of the Cap Blanc rock-shelter in the Dordogne region of France, where a human skeleton of the Magdalenian period, 25,000 years ago, was discovered." The original skeleton is seen in the foreground. It is that of a youth, and is the only complete Magdalenian skeleton ever brought to the United States.

Copyright Photograph by the Field Museum of Natural History.

"A HANDBOOK TO THE PALACE OF MINOS AT KNOSSOS." With its Dependencies. By J. D. S. Pendlebury, Curator. With a Foreword by Sir Arthur Evans. With fourteen Plates, Maps, and Plans (Macmillan; 4s.). The great discoverer himself commends the work as "excellently carried out." out," and Mr. Pendlebury blends humour with modesty in explaining its aim and scope. The existing guide-books available, he points out, are out of date, while "the fortunate possessors of *The Palace of Minos* have hesitated before hiring the pack animal necessary for the transport of their monumental work round the site!" So far from of their monumental work round the site!" So far from needing a beast of burden for its conveyance, this little guide will slip easily into any coat-pocket of sensible

Minos, as ruler of an island kingdom, was probably one of the first kings to exercise sea power, and the Minoans figure frequently in the early chapters of "The Mediterranean in the Ancient World." By J. Holland Rose, singure frequently in the early chapters of "The Mediterranean in the Ancient World." By J. Holland Rose, Litt.D., Professor of Naval History at Cambridge. With Frontispiece and end-paper Map (Cambridge University Press; 8s. 6d.). This is a vigorous historical study, full of original thought and stimulating suggestion. It does not pretend to be a naval history of the Mediterranean peoples, but shows convincingly that command of the sea was as important in antiquity as it is to-day. From this point of view the author throws a new light on the history of Rome. "Roman historians," he writes, "laid little stress on the naval factor . . . but naval affairs were, as they still are, shrouded by a veil of mystery to all landsmen, while military affairs blare forth a presumptuous priority. In the ancient, as in the modern world, the navy is the silent service." Professor Rose also traces the development of ship-construction "from the four days' effort of

LADY INTO KING!

By C. H. COLLINS BAKER,
Surveyor of the King's Pictures.
Reproduction of the "Edward VI." in Windsor Castle, REPRODUCTION OF THE "EDWARD VI." IN WINDSOR CASTLE, BY GRACIOUS PERMISSION OF H.M. THE KING. OTHER ILLUSTRATIONS BY COURTESY OF THE "CONNOISSEUR," IN THE SEPTEMBER ISSUE OF WHICH THEY ARE GIVEN, WITH AN ARTICLE BY MR. COLLINS BAKER.

THE way of picture "doctors" with a picture I might well be added to the famous list of wonscientific interest, the transformations made in pictures. whether for reasons of modesty, of changing fashion, of arbitrary taste, or mere expedience. With little effort one can recall pictures in which a licentious gesture, an old-fashioned costume, a coiffure which chanced to irritate the eye, and eyesore details or damages have been tactfully concealed, changed, or camouflaged to suit a patron. And one can remember instances of transmogrification for which no logical explanation can be found. Yet another reason for transfiguration is exhibited in the odd history of "A Portrait of a Lady," by Cornelis de Vos. The portrait of this girl, aged twenty-two, painted early in the seventeenth century, vaguely and generally suggested to someone—who, we shall never know—Edwardian possibilities. That is to say that, aware of the demand for a portrait of Edward VI., as King of England, in the last year or so of his life, this someone procured the means of changing the Flemish or Dutch girl into Edward VI. Exact knowledge of this transaction is impossible; but from the apparent age of the pigment used to effect the change, it has been concluded that Cornelis de Vos's picture was transformed within some sixty years of its original painting: t.e, circa 1670-80. An old tradition, for which no confirmation has been established, links the portrait changed into Edward VI. with Nell Gwyn. Perhaps it is suggested

Edward VI. with Nell Gwyn. Perhaps it is suggested
that Charles furnished her house with portraits of his
predecessors: a most unlikely story. However that may be, this so-called
"Edward VI." was exhibited in 1909 at the Burlington Fine Arts Club (No. 18),
and has made subsequent appearances as a portrait of the young King. About
three years ago, its condition being questioned, it was submitted to a restorer. Attacking
the most obviously suspicious patch, outside the "King's" right cheek, a gentle
solvent laid bare a white spot which gradually extended, like an Iceland depression,
all round the head, and took form as a pleated ruff. The curious will note, in the
"King" portrait, a hoop, or line, curving from the hat to the chain, across the



AN AUTHENTIC PRESENTMENT OF EDWARD VI.—FOR COMPARISON WITH THE SO-CALLED "EDWARD VI." PAINTED OVER A CORNELIS DE VOS PORTRAIT OF AN UNKNOWN LADY: A PICTURE IN WINDSOR CASTLE.

left background, and purporting to be part of the pattern on the cloth behind the head and shoulders. This pattern obviously sprung from the need of this hoop line to camouflage the ineradicable edge of the lady's ruff. The heavy chain over the breast similarly served to conceal the lower boundary of her ruff. As he proceeded, the King-faker was careful to use as much as he could of what de Vos had given him. retaining the lace cuffs he was carelessly anachronistic, but in adding little ruf.les, to obscure the lady's chain bracelets, he was nearer costume accuracy. the hardest part of his task was to adapt the stomacher to a doublet. We see that he made the fullest use of de Vos's little floral pattern, retaining it above the waist, and copying it, as best he could, on the new piece added to make the doublet's skirt. Close examination shows how the lower edge of the lady's stomacher had reasserted itself through the over-painted doublet (roughly parallel with and below the chain across the "King's" stomach). This chain is an instance of the shortcomings of this kind of faker. Lying on the shelf-edge of the lady's stomacher, the chain was right, but unsupported across the boy's doublet, its curve and position are absurd. For his material for the young King's dress, our faker doubtless had such a model as the Windsor "Edward VI.": note especially the sleeves. But here again ignorance tripped him, seems to have mistaken the slashes (through which little puffs of the undersleeve protrude) for applied embroidery, as if tabs or floral pattern were sewn on.
And the odd little "butterfly" ornaments, on the fur edge of the cloak, adjacent to the hands, seem to be misreadings of cylindrical aglets. Specialists will note that, with Elizabethan delicacy, our faker evaded the codpiece of authentic Edward VI. costume. They will also see numerous little costume discrepancies between the authentic sixteenth century and the faker's adaptation: e.g., the collar; the trunk hose and the hem and buttons of the doublet; the proportion of the pattern on the cloak, and of the medallions on the

Garter Chain. Wise after the event, we can multiply these evidences of the faker's weaknesses. On the other hand, we should recognise his skill. This work of his stood Garter Chain. unchallenged for possibly centuries; within this present century it was not only publicly exhibited and unscathed, but also was cleaned by a very experienced restorer, and inspected by others without rousing in them suspicion of the complete transformation undergone by Cornelis de Vos's "Lady." In emphasising the faker's shortcomings, our purpose has been to indicate how close and detailed examination should be, and how necessary is a working knowledge of authentic material.



SO-CALLED PORTRAIT OF EDWARD VI. PAINTED OVER THE CORNELIS DE VOS PORTRAIT OF A LADY SEEN IN THE ADJOINING REPRODUCTION—SHOWING HOW THE PICTURE-TRANSFORMER FOLLOWED CERTAIN "LINES" (SUCH AS THOSE OF THE RUFF)

AND UTILISED CERTAIN DETAILS OF THE ORIGINAL.



SO-CALLED PORTRAIT OF EDWARD VI. AFTER A RESTORER HAD CLEANED IT, REVEALING A CORNELIS DE VOS PORTRAIT OF A LADY, PAINTED IN THE EARLY SEVEN-TEENTH CENTURY, SOME SIXTY YEARS OR SO BEFORE THE PICTURE-FAKER TRANSFORMED IT (IN ABOUT 1670-80).



The World of the Theatre.



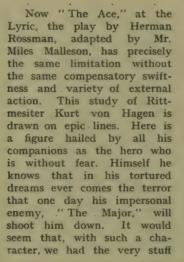
"TO EACH HIS DESTINY . . . "--- "THE WANDERING JEW" "THE ACE."

JULES LEMAÎTRE, that great French critic, once uttered these memorable words: "The once uttered these memorable words: "The drama of the stage essentially springs out of drama of the stage essentially springs out of conflict, and the conflict itself is focussed on character. The figures in the play are revealed through their speech and actions, which are themselves shaped by the situations in which those figures find themselves; and the conflicting emotions they experience, in so far as they ring true, in so far as they persuade us that they are genuine reactions, create that sense of vitality which gives the play its life. The conflicts are both external and internal, for the characters determine their own fates, being driven by the pressure of circumstance fates, being driven by the pressure of circumstance and by the flaws or human frailties of their own nature. In a word, the character at the opening of a play is potential, and we watch that potentiality for good or ill develop through the course of the play's action."

of the play's action."

"To each his destiny; to each his fate," cries the ghostly figure before the curtain rises on "The Wandering Jew," at the Princes Theatre, which Mr. Matheson Lang has again revived. That prophetic remark strikes a truth, but why is it that the truth itself does not become manifest? We have all the emotionalism that contributed theatricalism can give all the column all the column. trived theatricalism can give, all the colour, glamour, and effect of vividly depicted episodes in pictorial settings. We travel from Antioch to Palermo and from Sicily to Spain. We cross the centuries, from the Crucifixion onwards. We have the lady of high degree, the suspected wife, and the harlot each playing their parts in the pilgrimage and providing those opportunities to give high lights and feminine graces which are the stock-in-trade both of romance and melodrama. We have everything and nothing; because there is no inner compulsion, no authentic conflict, no developing character. We look on, and not into, the lives of the protagonists, and the Wandering Jew remains a still-life figure. It is true that such is the rich endowment of Mr. Matheson

The character is static, not potential, and so drama is robbed at the outset of that very factor which constitutes it the factor of development. The only conflicts in "The Wandering Jew" are external, and, since that emotional display which follows is without passion and the urge welling out of the hidden soul, we do not get tragedy but melodrama, and melodrama, and all the highsounding phrases fall hollow and empty of substance. Admit its popularity and seek an explanation, and the answer is in the skilful narrative, the skilfully designed theatrical



of drama; for the conflict of the man with his own of drama; for the conflict of the man with his own imaginative terrors gives the narrative of his brilliant exploits in the air a value beyond theatrical emotionalism. The promise, alas! does not ripen. The full nature of the Ace is disclosed at the outset, and so, though the story of his deeds holds the stage, the intensity which makes action significant because it is in the nature of revelation is missing because it is in the nature of revelation is missing. That explains the passages which move too slowly to keep interest sharpened, and it makes the attempts at symbolical emphasis futile. So, despite the brillance of Mr. Raymond Massey's performance, despite his efforts to give this hero the spirit which would lift him out of the epic sphere into the dramatic, "The Ace" is only pictorially alive.

It could not be otherwise, since the character is so definitely determined and is without that inherent capacity for progressive development. The action of the play does not set new problems nor provide new tests. We do not sit held with a fear that the unexpected gives. We know; and this assurance leaves no dynamic characterisation possible. Hence those nuances, those subtleties of portraiture, those incalculable factors that belong to breathing life, find no place in this drawing of Rittmeister Kurt von Hagen. The life the Ace possesses is the gift of the actor. It is a fine gift, broad, strong, and

firmly emphasised, and so ably is it done that the narrative persuades. The actor's art here is concerned not so much here is concerned not so much in revealing as in avoiding the pitfalls of monotony. The play is sincerely written; the theme has been approached in the right spirit; there are no cheap effects or vulgar emphasis; the acting and production are praiseworthy. These are credits not to be ignored, but the fact remains that in but the fact remains that in the theatre the play fails to create that poignancy and that breathlessness which can only be created by the dramatist whose imagination has not only pictured his characters, but conceived them so vividly that the portentous words of Temple Thurston's theatrical voice, "to each his destinty; to each his fate," is a prophecy and the play its fulfil-



"BALL AT THE SAVOY," AT DRURY LANE: MADELEINE (NATALIE HALL) DENOUNCES HERSELF TO HER HUSBAND, THE MARQUIS DE FAUBLAS. "Ball at the Savoy," an operetta in three acts, with music by Paul Abraham, was produced at the Theatre Royal, Drury Lane, on Friday, September 8. The cast includes Natalie Hall, Maurice Evans, who is the Marquis de Faublas, Rosy Barsony, and Oskar Denes, who is the Mustapha Bei. The version presented is by Oscar Hammerstein. The scenes are placed in Venice and in Nice.

signed theatrical by Oscar Hammerste situations, the skilful weaving of the threads of sentiment and sensation with portentous dialogue, and, above all, the atmosphere and personality which Mr. Lang is able to bring to the Jew. But there can be no significance and no spiritual intensity where there is no authentic life.



"BALLERINA," THE STAGE VERSION OF LADY ELEANOR SMITH'S NOVEL: THE BALLET "PAQUERETTE," AT THE EMPRESS THEATRE, LONDON, IN 1878. Mr. Rodney Ackland's stage version of Lady Eleanor Smith's popular novel, "Ballerina," was successfully produced at Manchester the other day. It is due at the Gaiety Theatre, London, in October. It tells the life story of Paulina Varley, afterwards Lina Varsovina, and the period covered is 1850-1878.

Lang's performance that the figure takes on a semblance of life, and at times, notably in the trial scene, the Jew attains a momentary significance, for we become aware of his isolation and his situation not merely as a device, but as an inevitable con-sequence. But these are momentary phases, and the experience has no depth to sustain it.

Now, the essential root of the matter, apart from Now, the essential root of the matter, apart from the theatrical structure, is in the subject itself. The theme of "The Wandering Jew" belongs to legend, and, broadly, it shares with the epic the limitation that makes it non-dramatic. That limitation is in the nature of epic, which is concerned with fulfilled character and thus has only narrative to rely on.



"BALLERINA": FRANCES DOBLE AS PAULINA VARLEY IN A CIRCUS ON THE OUTSKIRTS OF BRUGES IN 1851.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



SIGNOR G. CAMPARI.

Veteran Italian driver, winner of many international motor races. Killed after his car had skidded while travelling at 106 m.p.h., in the Monza Grand Prix on September 10, and Borzacchini had crashed into it.



COUNT CZAYKOWSKI.

The famous amateur Polish racing driver. Killed when his car caught fire in the third Monza Grand Prix race; after Campari and Borzacchini had already lost their lives in the second. Had won two successes this year.



SIGNOR B. BORZACCHINI.

The famous Italian racing driver, winner of last year's Mille Miglia, who was fatally injured when his car crashed into Campari's in the Monza Grand Prix. Second in the Ulster T.T. Race, 1931.



MR. J. H. CRAWFORD.

The Australian runner-up in the American Lawn-Tennis Championship at Forest Hills, New York, on September 10. In the semi-finals, he beat F. X. Shields. Holder of the British, French, and Australian championships.



MR. F. J. PERRY.

Winner of the American Lawn Tennis championship. Defeated J. H. Crawford, of Australia. A member of the winning Davis Cup team. The first Englishman to hold the American title for thirty years.



DR. R. RAMSAY WRIGHT.

Emeritus Professor of Biology, Toronto University. Died September 5; aged eighty-three. Assistant to the Professor of Natural History at Edinburgh, 1873; Professor of Natural History, University College, Toronto, 1874. Vice-President of Toronto University, 1901-1912.



VICE-ADMIRAL E. R. G. R. EVANS.

"Evans of the 'Broke." Left his flag-ship "Car-lisle" at Simonstown for Bechuanaland (with a detach-ment of marines), in the capacity of Acting High Commissioner, on September 11; to hold an enquiry into the alleged flogging of a white man ordered by a native court at Serowe.





CAPT. T. R. EVANS.

Of the 4th Battalion, 15th Punjab Regiment. Killed by snipers on the North-West Fron-tier, September 7, while





PRESIDENT ROOSEVELT WITH GENERAL JOHNSON, HIS "CHIEF OF STAFF" IN THE ORGANISATION OF THE GREAT "PROSPERITY DRIVE," AND MRS. JOHNSON, AT THE WHITE HOUSE.

Mr. Roosevelt has now been in office over six months. His plan of virtually socialising American industry—involving a series of codes regulating wages and prices—is being carried on by the National Recovery Administration. General Johnson is the President's "Chief of Staff." He has so far shown great firmness in handling the many opponents of the codes among industrialists and financiers.



MR. "ADRIAN ROSS."

Famous writer of musical-comedy lyrics, whose real name was A. R. Ropes. Died September 10; aged seventy-three. Fellow of King's, Cambridge, 1884-90. Wrote lyrics from 1891 to 1922 for "San Toy," "The Merry Widow," "The Quaker Girl," and several comedies, including "Monsieur Beaucaire" and "Lilac Time."



SENOR LERROUX.

Leade: of the Spanish Radicals. Entrusted with the formal on of a Cabinet in succession to Señor Azañas on Se, tember 9. Famous as a Labour leader in Barcelona. First Foreign Minister of the Spanish Republic.



GRAVES.





THE BRITISH TUNNY CLUB, WHOSE RULES PROVIDE FOR THE USE OF A LIMITED STRENGTH OF LINE AND ARE DESIGNED TO GIVE THE FISH A SPORTING CHANCE: AT THE SCARBOROUGH HEADQUARTERS.

The Scarborough Headquarters of the British Tunny Club are in Fetter Lane in London, and at the Harbour, Scarborough. The latter quarters are in what was once an inn in which smugglers forgathered. In the photograph, the Mayoress of Scarborough is seen opening the Club recently, by hoisting its burgee. From left to right are the Mayor of Scarborough; Colonel R. Stapleton-Cotton, who caught the first tunny this season; Col. E. T. Peel, the President; and Mr. H. J. Hardy, the Hon. Secretary. The British Tunny Club's certificate is a much sought award.



THE FIRST TUNNY TO BE CANNED IN THIS COUNTRY: A FISH CAUGHT OFF SCARBOROUGH BY MR. T. O. M. SOPWITH.

The scene is the factory of British Fish Canners, Ltd., Leeds.

[As far back as our issue of Sept. 14, 1929, we gave a photograph of a 600-lb. tunny that had been caught fourteen miles off Scarborough, and had been landed on the 7th from the steam-drifter "Ascendant." We then wrote: "It is only during the last three years that the tunny has appeared in the North Sea, owing, it is said, to the water having become warmer. Previously it had occurred only in the Atlantic and Mediterranean." Since that time tunny-fishing in our home waters has become a recognised sport. We have illustrated it from its very beginning—starting on a large scale with three pages of pictures and on a large scale with three pages of pictures and a page article in our number of Dec. 13, 1930, published in connection with the landing of the first tunny caught in British waters on rod and line under the rules of the British Sea Anglers' Society; under the rules of the British Sea Anglers Society; a 560-lb. trophy secured by Mr. L. Mitchell-Henry. We think, therefore, that our pioneering in the matter has done much to arouse the great interest in this form of big-game angling which is now so evident. Certainly we have not failed to record the progress made. Continuing, we here present a review of the 1933 tunny season so far as it has gone at the moment of writing? moment of writing.]

THE 1933 season for tunny-angling opened at a record early date. The first fish hooked last year was on Aug. 10, some two weeks in advance of the time these fish were to be expected, judging from

the time these isn were to be expected, judging from the experience of the previous two years.

On August 4 last, Colonel R. Stapleton-Cotton and Colonel E. T. Peel arrived at Scarborough in Colonel Peel's yacht, the St. George, with two rod-caught tunny. To Colonel Stapleton-Cotton fell the honour of killing the first fish of the season.

TUNNY-FISHING IN BRITISH WATERS: GREAT CATCHES MADE BY "BIG-GAME" ANGLERS THIS SEASON.

By H. J. HARDY.

Colonel Peel, the President of the British Tunny Club, was second; while Lady Broughton, who was fishing with Lord Moyne in his yacht Roussalka, was a good third, killing a 564-lb. tunny after a long and third, killing a 564-lb. tunny after a long and plucky struggle of fourteen-and-a-half hours, during the last two-and-a-half hours of which Lord Moyne had to take over her rod, when she collapsed from sheer exhaustion. From that time onwards, tunny have been landed almost daily by anglers; and up to August 31 thirty-six fish had been caught on rod and line. Last year, in the whole of the season, twenty-one were landed, which was then a record.

A year ago, almost without exception.

A year ago, almost without exception, all the tunny killed by anglers were hooked within some twenty miles of the shore; and one only two miles out. This year, all of one only two miles out. This year, all of the fish have been found from forty to 150 miles out, with the exception of one which was caught by Captain T. L. Dugdale, M.P., some twenty-five miles out. All the indications this year pointed to an early season, and it has been a great disappointment that the anglers fishing from small boats with a limited radius have had no success.

Trawlers only some twelve miles out are now reporting catches of what are locally known as "spawny" haddocks—that is,

haddocks feeding on herring spawn. Heretofore this has been a sure sign of tunny, and it is to be hoped that the time has now arrived when anglers will not need to go long distances to find tunny in fairly large quantities.

An almost unbelievable thing happened to Lord Egerton, who had hooked and was playing a tunny when another fish, by some chance got its tail caught in the line some fifty yards from the hook. The rod broke, and the fish were hand-lined from the trawler he was using

as a parent ship, both being secured.

The biggest fish of the season up to Aug. 3.7 (763 lb.) was hooked by a boy of twelve-and-a-half years, Master David Leigh. He did his best to master it, but had to have assistance before it was brought to gaff. This fish was within 25 lb. of Colonel Peel's then fish was within 35 lb. of Colonel Peel's then record tunny of 798 lb.

There is no reason why any member of the British Tunny Club should not fish as a sportsman and conform strictly to the fishing rules of the Club. These have



A 763-LB. TUNNY.HOOKED THIS SEASON BY A BOY OF TWELVE-AND-A-HALF: MASTER DAVID LEIGH STANDING BY HIS BIG FISH.

Master Leigh did his best to land his catch himself, but had to accept some assistance from Skipper Bill Pashby—here seen with him—before it was brought to gaff.

> been carefully drawn up by the Committee, and need only be observed in every detail by those members who desire to claim a certificate. The rules are designed in such a way that the fish is given a sporting chance for its life, and provide, amongst other matters, for the use of a limited strength of line.

This line is made of standard linen thread, which is technically known as 50's, and each thread is tested to a dry breaking-strain of two pounds. The fish must be brought to the gaff by the angler unaided, and be gaffed from the boat in which the angler is at the time of gaffing. The trace, which must not exceed 20 ft. in length, may be handled for

the purpose of gaffing a fish.

Of the thirty-six fish killed by anglers up to August 31, certificates have been claimed for

some ten. It is all to the good of the sport that these certificates should be difficult to earn.

Tunny-angling in the North Sea is still in its infancy, and it is not claimed that the rules of the British Tunny Club are the last word: if they are found wanting in any way in the future, they will no doubt be amended.

TUNNY	CAUGHT BY ANGLERS	BETWEEN	AUGUS	ST 4 AND SEPTEM	IBER 11, 1933.
Date.	Angler.	Weight.	Date.	Angler.	Weight.
Aug. 4	Col. R. Stapleton-Cotton, D.S.O.	- 524 lb.	Sept. 3	Lady Broughton -	
,, 4	Col. E. T. Peel, D.S.O., M.C	- 542 lb.	,, 3		524 lb.
,, 4	Lady Broughton	- 564 lb.	,, 3	Mr. H. A. Brown -	588 lb.
,, 6.	Major J. G. Dugdale	- 567 lb.	,, 3	Mr. S. Wilson	~
,, 6	Lieut. Eric Dugdale	- 528 lb.	,, 3	Mr. T. Sopwith	494 lb.
,, 9	Col. R. Stapleton-Cotton, D.S.O.	- 461 lb.	21 3	Mr. T. Sheppard -	659 lb.
,, 16	Capt. T. L. Dugdale, M.P.	- 638 lb.	,, 3	Mr. W. H. Millspugh	695 lb.
,, 24	Lord Egerton	- 647 lb.	,, 3	Col. Peel, D.S.O	709 lb.
,, 25	Mrs. T. O. M. Sopwith	- 505 lb.	,, 3	Col. Peel, D.S.O	659 lb.
,, 26	Mr. T. O. M. Sopwith		,, 3	Col. Stapleton-Cotton	687 lb.
,, 26	Col. E. T. Peel, D.S.O., M.C		,, 4	Mr. H. Backhouse -	583 lb.
,, 26	Col. R. Stapleton-Cotton, D.S.O.		,, 4	Mr. T. O. M. Sopwith	720 lb.
,, 26	Col. R. Stapleton-Cotton, D.S.O.		,, 4	Mr. F. Spriggs	
,, 26	Mr. S. V. Hine	- 428 lb.	,, 4	Mr. F. Spriggs	510 lb.
,, 26	Mr. Eric Leigh	- 456 lb.	,, 4	Mr. F. Gigrist	410 lb.
,, 26	Mr. L. Mitchell-Henry	- 705 lb.	,, 4	Capt. Frisby, V.C	406 lb.
,, 26	Mr. F. B. Hannam	- 514 lb.	,, 4	Mr. F. B. Hannam -	728 lb.
,, 26	Mr. F. B. Hannam · ·	- 533 lb.	,, 4	Mr. L. Mitchell-Henry	525 lb.
,, 27	Master David Leigh	- 763 lb.	,, 4	Mr. E. Buckhurst -	
,, 27	Miss G. Yule	- 561 lb.	,, 5	Mrs. Sopwith	
,, 27		- 659 lb.	,, 5	Capt. Frisby, V.C	610 lb.
,, 27	Lord Egerton	- 647 lb.	,, 5	Mr. G. Penny	
,, 27	Mr. R. T. Wrigglesworth	- 599 lb.	,, 5	Mr. F. Gigrist	5
,, 29		- 610 lb.	,, 6		560 lb.
,, 29		- 540 lb.	,, 6	Major Rowley	0
,, 29	Col. R. Stapleton-Cotton, D.S.O.		,,	Col. Ashton	500 lb.
,, 29	Col. R. Stapleton-Cotton, D.S.O.		"	Col. Ashton	325 lb.
,, 29	Col. R. Stapleton-Cotton, D.S.O.			Col. Ashton	· · · 464 lb.
,, 29	Col. R. Stapleton-Cotton, D.S.O.		-	Col. Ashton	550 lb.
,, 29	Col. R. Stapleton-Cotton, D.S.O.		-	Mr. A. Stobart	700 lb.
,, 29	Col. E. T. Peel, D.S.O., M.C.	- 695 lb.	100	Col. Ashton	452 lb.
,, 29		- 714 lb.	0	Mr. F. Laughton -	432 lb.
,, 30		- 623 lb.	,,	Mr. F. Laughton -	434
,, 31		- 493 lb.	0	Mrs. Stobart	554 lb.
,, 31		- 583 lb.	"	Mrs. Garfitt	709 20.
,, 3I	Mr. J. S. Preston	- 502 lb.	"		/ 40
Sept. I		- 583 lb.	,, 9	Mr. J. E. Forrest - Mr. G. Baker	OAO AU.
,, 2		- 502 lb.	,, 9		7 " 3 " " "
,, 3		- 584 lb.	,, II	Mr. L. Mitchell-Henry	
n 3	Mr. R. P. Gaze	- 558 lb.	,, % I	Mr. L. Mitchell-Henry	715 lb.



SPECIAL SEAT WITH A ROD-REST FOR HOLDING THE ROD WHILE TUNNY IS BEING PLAYED; SHOWING THE METAL SOCKET, WHICH HAS A LOCKING DEVICE TO SECURE THE END OF THE ROD.



A SECTION OF A ROD AT THE POINT AT WHICH THE ANGLER'S HARNESS IS ATTACHED; SHOWING THE STEEL CORE, WHICH IS IN THE MIDDLE OF A SOLID BAMBOO CANE WHICH HAS A BAMBOO CANE IN 6 SECTIONS BUILT ROUND IT. (WITH AN ORDINARY MATCH-BOX TO INDICATE SIZE.)



TUNNY-FISHER'S HARNESS AND HIS DETACHABLE AL GAFF, THE TOP OF WHICH (ATTACHED TO THE ROPE) IS PULLED AWAY BY THE GAFFED FISH. TUNNY - FISHER'S

As is noted in the article on the opposite page, the rules for tunny-fishing as drawn up by the Committee of the British Tunny Club are framed in such a way that the fish is given a sporting chance for its life, and they provide, amongst other matters, for the use of a limited strength of line—54-thread. The fish must be brought to the gaff by the angler unaided, and be gaffed from the boat in which he is at the moment of gaffing. The trace must not exceed 20 ft. in length. The Club's regulations must be followed exactly if it is the angler's intention to claim a B.T.C. certificate, an award much coveted. Up to August 31, only ten certificates had been claimed.

TUNNY-FISHING TACKLE-B.T.C. REGULATION.

PHOTOGRAPHS BY SPECIAL PERMISSION OF MESSRS. HARDY BROTHERS (ALNWICK), Ltd., 61, PALL MALL, S.W.I.



THE END OF A TUNNY-PISHING LINE; SHOWING THE STEEL HOOK (4 INCHES LONG), THE TRACE OF TWISTED STEEL STRANDS ATTACHED TO THE HOOK, AND A LENGTH OF THE 54-THREAD LINE PROPER. (WITH AN ORDINARY LEAD PENCIL TO INDICATE SIZE.)



A REEL WITH ITS WINDING-HANDLES AND ITS STAR-WHEEL HANDLES FOR ADJUSTABLE BRAKING; SHOWING THE ROD ATTACHED TO THE HANDLES AND THE LITTLE HANDLE ON THE WEBBING WHICH THE ANGLER PULLS TO RELEASE HIMSELF FROM THE HARNESS SHOULD HE BE IN DANGER OF BEING HAULED OVERBOARD BY A FISH.

430-THE ILLUSTRATED LONDON NEWS-SEPT. 16, 1933

"BIG GAME" FOR ANGLERS IN BRITISH WATERS-INCLUDING AN 851*POUNDER: TUNNY*FISHING AT ITS HEIGHT.

PHOTOGRAPHS BY VICTOR HEY, SCARBOROUGH; SPORT AND GENERAL (THE SOPWITH CATCH); TOPICAL PRESS (THE COLONELS STAPLETON-COTTON AND PEEL'S NINE); AND DORAN BROTHERS (THE MITCHELL-HENRY 851-PUUNDES



HOW THE BRITISH TUNNY-FISHER GOES TO WORK WITH ROD AND LINE: COLONEL E. T. PEEL, PRESIDENT OF THE BRITISH TUNNY CLUB, ANGLING FOR THE HUGE FISH FROM A SUPPLIFIED IN HIS SHIP'S ROAT—IN THE STEEN, MR. H. J. HARDY.



PART OF THE RECORD CATCH OF NINE TUNNY TAKEN IN TWO DAYS BY MR. T. O. M. SOPWITH'S PARTY—TOTAL WEIGHT: 509 ILB. LEFT TO RIGHT: MR. F. SPHIGG, MR. T. O. M. SOPWITH, MRS. SOPWITH, CAPTAIN FRISDY, V.C., MR. F. CIGRIST, MR. G. PENNY, ASA MISS M. SOPWITH.



THIS SEASON (564 LB.); AND LORD MOYNE, WHO HELPED HER TO LAND IT AFIER SHE HAD RETIRED EXHAUSTED,



MR. R. P. GAZE WITH THE \$58-FOUNDER HE LANDED AFTER PLAYING IT FOR SOME SIX-AND-A-HALF HOURS—HIS FIRST ATTEMPT AT SUCH A FORMIDABLE TASK, AND A FEAT WHICH

ABOUT. COLUSEL K.
STAPLETON-COTTON WITH
HIS 524-LB. CATCH, THE
FIRST TUNNY TAKEN IN
BRITISH WATERS THIS
SEASON—ON AUGUST 4,
ABOUT A HUNDRED MILES
OFF SCARBOROUGH.

LEFT, MR. T. LAUGHTON, BROTHER OF MR. CHARLES LAUGHTON, THE ACTOR (LEFT), WITH HIS 584-LB. TUNNY (RIGHT); AND MR. T. SHEPPARD (RIGHT) WITH HIS 659-LB. TUNNY (LEFT).



A SIGN OF THE POPULARITY OF TUNNY-FISHING: SHIPS OF THE ANGLERS' ARMADA OFF SCARBOROUGH— LADY YULE'S "NAHLIN," MR. TAYLOR'S "ALDEBRAN" (FORMERLY THE KAISER'S "METEOR II."), AND MR. T. O. M. SOPYITI'S "YITA."

IN an article by Mr. H. J. Hardy, the Honorary Secretary of the British Tunny Club, which appears on page 428 of this Issue, it is explained that the 1933 tunny-fashing season opened at the earliest date ever known for long-appliag in English waters. In fact, the first of the fish hooked (a 524-pounder) was landed on August 4—the honour of catching it is Colonel R. Stapleton-Cotton's. Colonel E. T. Peel was second, with a 542-pounder; and Lady Broughton was mexcellent third, also on August 4, with a 564-pounder. Unlestly, as is recorded above, Lady Broughton, how was fishing from Lord Moyne's yaoth, "Roussalian," which, it will be recalled, took fire and sank off Calway on August 25, had have assistance to land her catch. She played it for twelve hours, but was then so exhausted that she collapsed, and

Lord Moyne had to take over her rod for the remaining two-anda-half hours of the fight. Lady

Broughton, like other anglers, is particularly keen to catch a 1000-lb. tunny, and all hope that she will be able to do so. In connection with the tunny itself, it is interesting to remember that it has appeared in the North Sea only during the last seven years, and it is believed that it has done so owing to the water having become warmer. Before that, it had occurred only in the Atlantic and the Mediterranean. Men of science are much interested in its movements, which are by no means accurately known, and are especially desirous of finding out whether the Atlantic tunny goes into the Mediterranean. As we write, the record weight of a tunny caught in British waters is 851 lb., a fish illustrated above. which is a world's record for tunny taken under the British Sea

Anglers' Society's rules.



MR. L. MITCHELL-HENRY WITH THE \$51-LB. TUNNY HE HOOKED OFF WHITBY ON SEPTEMBER 11 AND PLAYED FOR OVER AN HOUR AND A QUARTER—UP TO THE MOMENT OF WRITING, THE WORLD'S RECORD TUNNY CATCHE UNDER THE BRITISH SEA ANGLERS' SOCIETY NULLS.



MR. G. HANNAM, VICE-CHAIRMAN OF THE BRITISH SEA ANGLERS' SOCIETY, A VETERAN BIG-GAME ANGLER WIIO FISHES OFF WHITBY



CAPTAIN T. L. DUGDALE, M.P., WITH HIS FIRST CATCH, HOOKED TWENTY-FIVE MILES OFF SCARBOROUGH AND 'PLAYED FOR 3 HOURS 5 MINUTES ON A 54-THREAD LINE—A 538-LB, TENNY.



NINE TUNNY CAUGHT BY COLONEL R. STAPLETON-COTTON AND COLONEL E. T. FEEL, FISHING OFF SCARBOROUGH FROM THE LATTER'S YACHT, "ST. CEORGE": FROM LEFT TO RICHT—COLONE; PEEL, PRESIDENT OF THE BRITISH TUNNY CLUB; THE MAYOR OF SCARBOROUGH, COLONEL STAPLETON-COTTON, MR. WATENINGN, AND MR. P. S. RUSSELL.

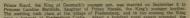
HE TRAGIC DEATH OF THE MARCHESE DE PINEDO: THE WRECKAGE OF HIS AEROPLANE BURNING AFTER HE HAD CRASHED WHILE TAKING OFF FOR A LONG-DISTANCE FLIGHT. ned in our last issue, where we published his photograph, the Marchese Francest G Pincido, the aircr, was killed on September 2, in taking off from the Floyd Bennett airport, New York, for an boat the long-distance record by Pinge to Baghdad. The machine, a monoplane, restable into a r swerving from the concrete ninway. The airman was seen to be trying to turn off the ignition when the machine caught fire.

SOME NEWS ITEMS





ROYAL MARRIAGE: PRINCE KNUD AND HIS BRIDE, WHO IS HIS COUSIN, PRINCESS CAROLINE MATHILDE.





THE JUBILEE OF THE BOYS' BRIGADE: THIRTY THOUSAND MEMBERS PARADING BEFORE PRINCE GEORGE ON THE QUEEN'S PARK RECREATION GROUND, GLASGOW, WHERE THE MOVEMENT STARTED.

THE PAVILION AT THE SEAWARD END OF WORTHING PIER COMPLETELY DESTROYED BY FIRE: CROWDS WATCHING THE BLAZE FROM THE SHORE.

tribully for two hours and raising a cloud of smoke which could be seen for miles along the re completely destroyed the pavilion at the seaward end of Worthing pier on September 10. etc. apparently, beneath the flooring of the landing stage, and on does not seem likely to caused by a carlessly thrown cigarette-end. The fire spread rapidly along the flooring likely nearly cutting of a number of anglers at the end of the pier. It soon obtained a



THE PAVILION ON WORTHING PIER DESTROYED: A VIEW FROM AN AEROPLANE; SHOWING

THE PAYMINON ON WORTHING PIER DESTROYED: A VIEW FROM AN AREDVARSE, SHOWN, pool hold of the woodwork, and, famed by a stone easierly breast, cauld not be extinguished, in spite of the best eithers of fermen, until the paymine property of the paymine of the paymi

LEAVES FROM THE WORLD'S SCRAP BOOK: OF TOPICAL INTEREST.



THE MEMORIAL TO LEWIS CARROLL AT LLANDUDNO: MR. LLOYD GEORGE HEFORE THE STATUE OF THE WHITE RABBIT AGAINST A TREE-TRUNK.





THE FUNERAL OF LORD GREY IN HIS NATIVE NORTHUMBERLAND: THE COFFIN BEING BORNE

TO DAULINGTON CIMETERY, WHERE CREMATION TOOK PLACE
TO DAULINGTON CIMETERY, WHERE CREMATION TOOK PLACE
a bringing with many period or monomicionenses, in our tals week's ions we published been by a bringing with many period or monomicionenses. In our tals week's ions we published in portra
a bringing with the period of monomicionenses. In our tals week's ions we published his portra
tring be funeral cremonies. A memorial service was held at Westiminster Abbey on September 1
and took the character of a national tribute.



THE GREAT DROUGHT, THE RED OF ONE OF THE DEBUNET VALLEY WATER ROADS'S RESERVOIS NAME HANDOOD, DEBUNYHING, DETRUCKING DESTRUCKING A SMALL STREAM, cornally, it is said, under forty feet of water. It is interestive to, note that the London area was rebijected to any restrictions during the drought, the Meteorolium Water Board having enough any pole in Joseph to last for several more raisless weeks. This felt is London and gouthests Englad on disclosion, while the only a temporary beak in the first weather.



THE NOVAL ARTY AT THE BRANMAR CATHERINGS. A PHOTOGRAPH OF THE BOARD ASSETTING THE STATE AND ASSETTING THE BRANCH ASSETTING THE STATE AND ASSETTING THE BOARD ASSETTING

AN ADDITION TO THE FLEET AIR ARM: ONE OF THE NEW RIPON TORPEDO-BOMBERS (PEGASUS ENGINES) IN FLIGHT; WITH ITS TORPEDO.

first batch of the fourteen new torpedo bombers ordered for the Fleet Air Arm use to be delivered next month. They are to be allotted to the aircraft-carriers of Fleet, in replacement of certain older types. They carry heavy torpedoes and a high performance, particularly as to rate of climb, to enable them to get out of range after releasing their missiles.

THE CAMERA AS RECORDER: RECENT EVENTS BY PHOTOGRAPHY.





THE SAILING REGATTA OF THE HOME FLEET IN PORTLAND HARBOUR: SHIPS' BOATS ROUNDING H.M.S. "RENOWN"; AND (ABOVE; ON RIGHT) THE CREW BEING RESCUED FROM THE WATER AFTER ONE OF THE BOATS HAD CAPSIZED.

After ships of the Home Fleet had arrived at Portland, the annual saling regatta of the Fleet began on September 9 with a race for all classes of ships' boats. As the strong east wind caused a very high sea in Weymouth Bay, it was decided to keep the course within the break-



LEADERS OF THE NEW "UNITED IRELAND PARTY": MESSRS. DILLON AND COSGRAVE,

GENERAL O'DUFFY, AND MR. MCDERMOT (L. TO R.).

usion of the Opposition sections in Irish politics has been accomplished, and the new Party ceived the name of the United Ireland Party. It consists of the Centre Party, with its Mr. Frank McDermot; the "National Guard"; and the Cosgrave Party. It was underthat Mr. Cosgrave would be the leader of the Party in the Dail, with Mr. McDermot as his deputy, and with General O'Duffy as titular chief and Party organiser.



THE DRAMATIC MOMENT IN THE DEFEAT OF MRS. HELEN WILLS MOODY BY MISS HELEN JACOBS: MRS. MOODY PUTTING ON HER SWEATER IN TOKEN OF HER DEFAULT.

Mrs. Helen Wills Moody was beaten by Miss Helen Jacobs in the final of the American Ladies'.

Singles Championship. She had been indisposed for some time, and acute pain forced her to default when the third set stood at 3-0. Our photograph shows her slipping on her sweater with an air of finality; while Miss Jacobs endeavours to console her. Mrs. Moody, we may note, has hopes of coming to Wimbledon again next year.

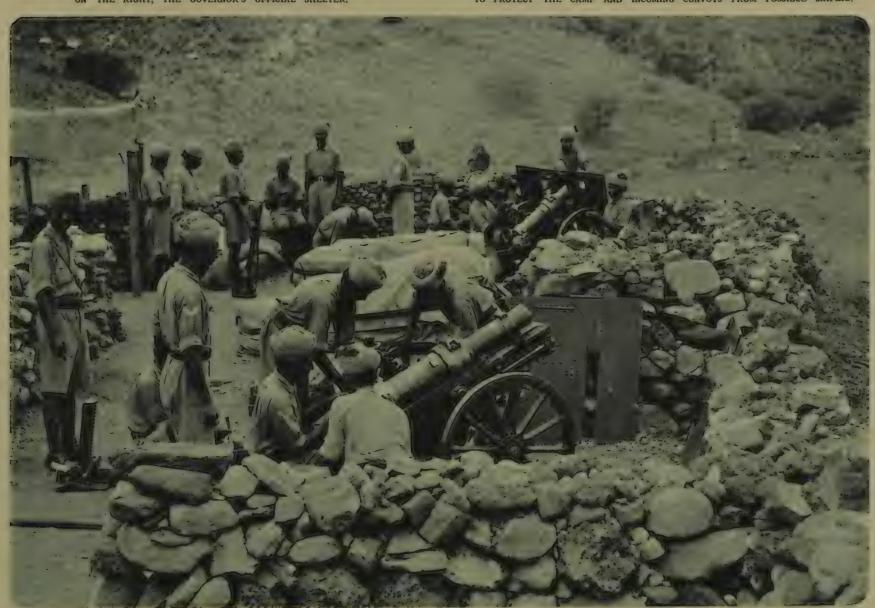
UNREST ON THE NORTH-WEST FRONTIER: A JIRGA; AND ROAD-MAKING.



THE JIRGA CONVENED AT GHALANAI BY THE GOVERNOR OF THE NORTH-WEST FRONTIER PROVINCE: A CONFERENCE TO RESTORE PEACE TO THE DISTRICT—ON THE RIGHT, THE GOVERNOR'S OFFICIAL SHELTER.



THE NORTH-WEST FRONTIER DISTURBANCE: A PICKET AT GHALANAI, WHICH MARKS THE END OF THE NEW ROAD FROM THE ADMINISTERED TERRITORY, TO PROTECT THE CAMP AND INCOMING CONVOYS FROM POSSIBLE SNIPING.



TROOPS READY FOR ACTION ON THE NORTH-WEST FRONTIER: DURING THE MAKING OF THE ROAD FROM DAND TO GHALANAI FOR THE PURPOSE OF PACIFYING UNRULY TRIBESMEN—A MOUNTAIN BATTERY IN POSITION AT DAND CAMP.

The recent disturbances on the North-West Frontier, which began in July with raids by the Upper Mohmands upon the loyal Halimzai and soon extended to the neighbouring Bajauri territory, necessitated land and air operations against the unruly tribesmen, as we have several times mentioned in these pages. The work of pacification included the building of a road from Dand to Ghalanai, where, on September 3, a jirga was held, convened by the Governor of the North-West Frontier Province. While a certain land force was necessary, mainly for defensive purposes, in order that the road might be made, offensive operations

were confined as far as possible to air attacks, because of their far greater cheapness and efficacy. After due warning had been given, a series of air-bombing attacks was made on Kotkai, a Bajauri village, the complete action costing only 15,000 rupees and one man injured. "Land operations," in the words of Mr. Tottenham, the Army Secretary in India, "would have cost over 100,000 rupees and perhaps hundreds of casualties," since Bajauri territory is roadless and malarial. As it was, the Government's power had been most surely demonstrated, and the agitators had disappeared and with them the danger.

IRAO CIVILISATION 6,000



FIG. 1. A PAINTED VASE IN REDDISH BLACK ON BUFF, FROM AN EARLY GRAVE AT ARPACHIYAH: A TYPE UNLIKE THE LATER POTTERY. (DIAMETER ABOUT 51 IN.)

By M. E. L. MALLOWAN, F.S.A., Field Director of the Expedition. Photographs by Courtsey of the Trustees of the British Museum and the British School of Archaeology in Iraq.

PIONEER DISCOVERIES AT TALL ARPACHIYAH, NEAR NINEVEH; RELICS OF A CULTURE WHOSE ORIGINS PROBABLY GO BACK TO THE FIFTH MILLENNIUM B.C.

(See Illustrations opposite.)

Mr. M. E. L.
Mallowan,
the writer
of the present
article, who
is conducting
the first exthevirginsite

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thevirginsite at Arpachiyah, described the results of the first half-season's work in our issue of May 13 last. Mr. Mallowan, it may be recalled, was for six seasons assistant to Mr. C. Leonard Woolley at Ur, and last year he was at Nineveh with Dr. R. Campbell Thompson, who recorded his work there in our issues of June 27, 1931 and July 16, 1932. The architect of the Arpachiyah Expedition is Mr. J. Cruikshank, A.R.I.B.A., who has also had experience of excavation at Ur. Mr. Mallowan here continues the story of his important discoveries. tinues the story of his important discoveries.

THE expedition to Arpachiyah, a prehistoric mound in Northern Mesopotamia, four miles east of Nineveh, has just completed its first season's work. The expedition is under the auspices of the British Museum and the British School of Archæology in Iraq, and has had the support of the Percy Sladen Memorial and Sir Charles Marston.

Arpachiyah was one of the earliest villages in ancient Mesopotamia. The origins of the village go behind the time of all written records, and are therefore likely to be at least as old as the fifth millennium B.C. The site was occupied by a peaceful agricultural community engaged in the growing of grain and the rearing of cattle. Arpachiyah, which is the Turkish name of the modern village near the ancient mound, means "barley men." The fields in the neighbourhood are among the richest around Mosul, and these lands have probably been fertile for over 6000 years.

During the second half of the season, the expedition concentrated on excavation of the central ridge, which enjoyed the longest continuous occupation. Here we descended from the surface through no fewer than ten different settlements, superimposed one over another. The top four villages consisted of miserable

the surface through no fewer than ten different settlements, superimposed one over another. The top four villages consisted of miserable mud-houses little better than slums. But they gave us an important clue to the sequence of the early peoples on the site, as they contained pottery similar in character to that found in the earliest levels of the South Mesopotamian capitals, such as Ur, Erech, Kish, and Lagash. In the lower levels, on the other hand, the pottery was very different in character: its affinities were Northern, and were related to the early ware of Samarra and Tal Halaf, in Northern Syria. Evidently a branch of the early South Mesopotamian stocks had driven out the defenceless farmers who possessed the rich lands of Arpachiyah, and made a home for themselves in the North. But the newcomers did not remain for

and burnt. After entering the house, the enemy had indulged in an orgy of smashing, and had thrown the delicate painted pottery from one room to another; but it was just this reckless vandalism that preserved for us some of the finest remains of a period of antiquity hitherto hardly known. The enemy had not troubled to empty the house of its contents, but had promptly set fire to it. The roof of reeds and mud had crashed on to the floor, the tops of the walls had fallen in, and the contents of the house were buried beneath a great mass of carbonised the tops of the walls had fallen in, and the contents of the house were buried beneath a great mass of carbonised débris. But it was left to the excavator, many thousands of years later, to extract the treasure which lay beneath the ruins. Two of the rooms alone contained over one hundred and fifty objects between them. The wide variety of material included a large hoard of painted pottery (Figs. 9 to 15), much of it done in three colours; cult figurines in clay and in stone (Fig. 5); bowls in a bluegrey marble still used to-day and popularly called Mosul



FIG. 3. BLUE-GREY BOWLS OF A STONE NOW CALLED "MOSUL MARBLE"; A PAINTED TERRA-COTTA CULT FIGURINE; AND A LUMP OF RED PAINT: SOME OF THE 150 OBJECTS FOUND IN TWO ROOMS OF A BURNT HOUSE IN THE SIXTH SETTLEMENT (FROM THE SURFACE) AT ARPACHIYAH. (HERE SHOWN ON A SCALE ABOUT \$\frac{2}{5}\$ OF THEIR ACTUAL SIZES.)

marble (Fig. 3); a large number of long, rectangular obsidian beads—probably the links of a girdle; a necklace of obsidian and cowrie-shells (Fig. 8); a vase ground out of obsidian; and a painted terra-cotta quadruped with a hollow body and a cup-shaped top, possibly used as a lamp (Fig. 12).

The character of the objects in two rooms showed that the owner was probably skilled in painting pottery. With the painted pottery there was found a large lump of red paint (Fig. 3), similar to that used for painting thin clay plates.

particularly fine example was a delicate bowl with a cross painted in black on a cream slip, with a black and cream chequer pattern surround (Fig. 13). The skill of the miniature-carver in stone was

AGO:

YEARS

FIG. 2. A PAINTED TERRA-COTTA VESSEL OF THE LATER ARPACHIYAH TYPE, AKIN TO THE EARLIEST POTTERY FOUND AT UR AND KISH. (ACTUAL DIAMETER, 31 IN.)

skill of the miniaturecarver in stone was
exemplified in the cult figurines. There was a mother
goddess in stone, and a miniature male figure in alabaster no
more than \{\frac{1}{2}\ \text{ in.}\] long, beautifully carved (Fig. 5). There were
also a number of small stone carvings resembling chessmen.

Among the soapstone beads and amulets there were
some attractive miniature ducks (Fig. 7); but the most
interesting objects of this class were three examples of
double axes (Fig. 7). The double-axe is renowned as one
of the prominent religious symbols of Minoan
Crete, where it first occurs shortly after 3000 B.C.
Sir Arthur Evans, writing many years ago,

of the prominent religious symbols of Minoan
Crete, where it first occurs shortly after 3000 B.C.
Sir Arthur Evans, writing many years ago,
remarked that it was not found in the
Neolithic period, and that it was likely to have
been introduced into Crete from Western Asia.
At Arpachiyah we find it in a private house
more than a thousand years before it made its
entry into Crete; so that there is now little
doubt that this interesting cult symbol worked
its way westwards into the Mediterranean.

Yet another indication of the progress of
civilisation from East to West was found in the
seventh village underlying the sixth, or burnt,
settlement. This was a building with a groundplan hitherto never found in Mesopotamia. It
consisted of a circular room, over 18 ft. in
diameter, with walls 3 ft. thick, approached by
a long gallery on the major axis. (Fig. 4). The
building was erected on rough stone foundations, and the superstructure was in beaten mud.
There is evidence from similar structures on
other parts of the site to show that the circular
room had once been vaulted; this and the
peculiar ground-plan suggest a connection with
the beehive tombs of ancient Crete.

Six examples of this style of architecture
occurred at Arpachiyah. Two of them were
underground constructions, but all those with
stone foundations seem to have stood above
ground. The great circular building in the
middle of the settlement underlying the room
with the double-axe amulets was almost certainly sacred in character. It was evidently
desirable to be buried as close as possible within its precincts,
as a number of burials with magnificent votive offerings
were found clustered against the outside walls of the shrine.
One of the finest of these deposits was a painted clay bowl
similar in shape to the modern Arab and Persian beggingbowl, with the design done in a flaming orange-red (Fig. 70).

The wealth of material from Arpachiyah is an important
contribution to one of the least-known periods of Mesopotamian pre-history. We know now tha



FIG. 4. A TYPE OF ARCHITECTURE NEVER BEFORE FOUND IN MESOPOTAMIA AND POSSIBLY THE ANCESTOR OF MUCH LATER STRUCTURES IN CRETE: A CIRCULAR BUILDING (18 FT. IN DIAMETER, WITH WALLS 3 FT. THICK) ON STONE FOUNDATIONS, APPROACHED BY A LONG GALLERY, AND PERHAPS ORIGINALLY VAULTED, OUTSIDE WHICH WERE SOME OF THE RICHEST BURIALS—A DISCOVERY AT THE SEVENTH LEVEL UNDERLYING THE SIXTH (BURNT) SETTLEMENT AT ARPACHIYAH.

long, and the village was abandoned for ever long before the historic dynastics of Mesopotamia came into being. It was the sixth settlement, nearly twenty feet below the surface of the mound, that was to provide us with a rich reward for many weeks of patient toil. The village had been destroyed by a foreign invader, and the principal house, probably belonging to the headman, had been looted

The most striking pottery objects were a number of large clay plates painted in three colours, black, white, and red. One of the finest was a plate, 15 in. in diameter, with a centrepiece consisting of a stylised sunflower with thirty-two petals (Fig. 15). Among the many geometric motifs in use, one of the most effective was a Maltese cross centrepiece, reminiscent of the early Susa style of painting. A

who preceded the dawn of history in Mesopotamia are to be numbered among the great artists of antiquity. Fur ther, they left a material and spiritual legacy which was inherited as far afield as the Ægean on the west and India on the east, so that more than a thousand years after their small community had ceased to be we may see many elements of their culture, little changed by time.



FIG. 5 (ABOVE). STONE CULT FIGURINES INCLUDING A MOTHER GODDESS (SECOND FROM RIGHT; ACTUAL HEIGHT, 4 CM.) AND A \$\frac{3}{4}\$-INCH MALE FIGURE IN ALABASTER (EXTREME RIGHT); FIG. 6 (BELOW). PAINTED TERRA-COTTA FIGURINES OF FEMALE DEITIES. (ACTUAL HEIGHT OF THE LARGEST FIGURE, ABOUT 4\frac{1}{4} IN.



FIG. 8. A NECKLACE OF OBSIDIAN BEADS AND COWRIE SHELLS (PROBABLY FILLED WITH A COLOURED PASTE): A TREASURE FROM THE BURNT HOUSE OF THE SIXTH SETTLEMENT AT ARPACHIYAH.



FIG. 10. AKIN TO THE MODERN PERSIAN AND ARAB "BEGGING-BOWL": ONE OF THE FINEST ARPACHIYAH VESSELS, WITH ORANGE-RED DESIGN ON APRICOT SLIP. (ACTUAL HEIGHT, 11 CM.)



FIG. 13. WITH A MALTESE CROSS CENTREPIECE (BLACK ON A CREAM SLIP) RECALLING THE EARLY SUSA STYLE, AND CHEQUER PATTERN SURROUND: A THIN TERRA-COTTA SAUCER. (DIAMETER, 13) CM.)



FIG. II. A TERRA-COTTA "CHAMPAGNE VASE" TYPE (VERY RARE), WITH BLACK PAINT ON AN APRICOT SLIP: AN EXAMPLE BELONGING TO THE EARLY PERIOD. (ACTUAL HEIGHT, 184 CM.)



FIG. 14. DECORATED IN CRUCIFORM DESIGN, WITH CHEQUER PATTERN, AND SUNS BETWEEN THE ARMS OF THE CROSS: A TERRA-COTTA BOWL PAINTED IN BROWN ON A BUFF SLIP. (ACTUAL SIZE, ABOUT 10 IN. WIDE.)

These photographs relating to Mr. Mallowan's article opposite, describing his discoveries at Arpachiyah, in Iraq, are numbered to correspond with his references. The excavations descended through ten superimposed settlements, and the first four yielded pottery akin to that from the earliest levels at Ur and Kish. The sixth and seventh settlements produced the richest results. In the sixth, nearly twenty feet down, were ruins of a village and chief's house, which had been burnt, but its contents had not been removed. Two rooms alone

IRAQ ART BEFORE 4000 B.C.: PROTOTYPES OF MINOAN AND CHRISTIAN SYMBOLS.



FIG. 7. THE "DOUBLE-AXE" SYMBOL USED IN IRAQ OVER 1000 YEARS BEFORE ITS ENTRY INTO CRETE: THREE EXAMPLES (IN TOP ROW) WITH OTHER BEADS AND AMULETS, INCLUDING THREE DUCKS (17 MM. LONG) AND TWO BUTTERFLIES. (ACTUAL SIZE OF LONGEST DOUBLE AXE, 3½ CM.)

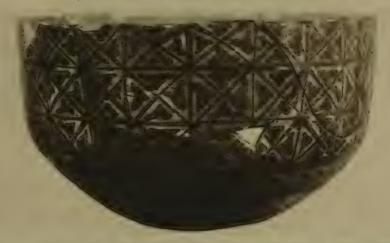


FIG. 9. A TERRA-COTTA BOWL WITH A DESIGN IN BLACK UPON A GREY GROUND: A VESSEL SMASHED WHEN THE BURNT HOUSE WAS LOOTED AND PIECED TOGETHER FROM THE FRAGMENTS FOUND. (ACTUAL DIAMETER, 161 CM.)



FIG. 12. A QUADRUPED IN PAINTED TERRA-COTTA, PERHAPS A HEDGEHOG (RED OR PINK CLAY), WITH HOLLOW BODY AND A CUP-SHAPED TOP, AND POSSIBLY USED AS A LAMP. (ACTUAL SIZE, 19 CM. LONG; 12 CM. HIGH.)



FIG. 15. A POLYCHROME TERRA-COTTA PLATE WITH STYLISED SUNFLOWER (CENTRE) HAVING 32 RED PETALS AND WHITE QUATREFOILS ON A BLACK AND RED CHEQUER SURROUND. (ACTUAL DIAMETER, 15 IN.)

contained over 150 objects, comprising a large quantity of painted pottery; cult figurines; stone bowls; numerous obsidian beads; a necklace, and a painted terra-cotta animal (Fig. 12). Two examples of the wonderful painted pottery, shown above, had cruciform designs. Three amulets were in the shape of the double axe, famous as a religious symbol in Minoan Crete, where it first occurs about 3000 B.C. These double axes at Arpachiyah are more than 1000 years earlier—indicating a culture movement from east to west in the fifth millennium B.C.

FOREIGN NEWS ITEMS: A CUBAN DISASTER; CEREMONY IN EUROPE.



THE HURRICANE IN CUBA: MACEO PARK, HAVANA, CLOSE TO THE WATER-FRONT,
FLOODED A FOOT DEEP BY WAVES BREAKING OVER THE SEA-WALL.

disastrous hurricane struck the north-eastern districts of Cuba on September 2, the wind electry reaching 98 miles an hour at Havana and 120 miles an hour at Cardenas. At least 50 people in the island were killed, over a thousand injured, and the colossal number of 100,000 endered homeless and in urgent need of food and shelter. Miles of sugar-cane fields were



DREADFUL DESTRUCTION BY THE HURRICANE THAT SWEPT CUBA, KILLING ABOUT 150 AND INJURING MANY HUNDREDS: THE FLOODED MACEO PARK AT HAVANA. flattened by the wind, and the gravest anxiety was felt for next year's sugar crop, which is Cuba's economic mainstay. In Havana the electric lights failed, leaving the city in darkness, and the military and police were forced to fire on looters. Débris littered the streets, and huge waves breaking over the sea-wall, flooded the city for five blocks beyond the water-front.



BRITISH WEEK OPENS IN FINLAND: THE BAND OF THE BLACK WATCH, WHICH GAVE CONCERTS THROUGHOUT THE WEEK, ARRIVING AT THE CEREMONY IN THE GOVERNMENT SQUARE, HELSINGFORS.

The British Week in Finland, from which great results were expected in the strengthening of ties of friendship between the two countries and in an increase of mutual trade, was formally opened on September 4 by Colonel Colville, Parliamentary Secretary to the Overseas Trade Department. A crowd of several thousands gathered in the Government Square to watch the arrival of detachments from the Royal Marines and the Finnish Navy, which acted as guards of honour, and of the bands of the Black Watch and H.M.S. "York," which, with a Finnish naval band, provided the musical programme. The Scottish pipers, in particular, were heartily welcomed by the spectators, few of whom had ever seen Highlanders in national costume before. The week proceeded with a round of social events, interspersed and followed by commercial discussions.



BRITISH WEEK IN FINLAND; THE OPENING CEREMONY IN THE GOVERNMENT SQUARE AT HELSINGFORS; WITH BRITISH AND FINNISH SAILORS AND MARINES.



TUNNELS UNDER THE SCHELDT: THE OPENING CEREMONY AT ANTWERP-THE HEAD

OF A PROCESSION WHICH INCLUDED TEN THOUSAND SCHOOL-CHILDREN. chapter in the story of the Scheldt, a river which has played an important part in British was opened on September 10, when, in the presence of the King of the Belgians, two under the river were inaugurated at Antwerp. They will afford easy communication the two banks, which are over 500 yards apart at Antwerp, and will enable the city to develop on the left bank, where at present there is only a small village.



QUEEN WILHELMINA'S THIRTY-FIVE YEARS OF REIGN: HER MAJESTY, FOLLOWED BY PRINCESS JULIANA, PASSING A GUARD OF HONOUR IN AMSTERDAM.

The only ruling Queen in Europe and head of one of its oldest dynasties, Queen Wilhelmina of Holland paid her annual visit to the capital on September 9. Although the anniversary was not officially celebrated, there was a big demonstration of loyalty on the part of Dutch youth associations in the Stadium at Amsterdam. The Queen has reigned since 1898. From 1890, when her father died, until 1898 her mother was Regent.



S U F W E M E



HERE'S HEALTH

Ashore or Afloat WHITBREAD'S PALE ALE

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WHITBREAD'S PALE ALE

LEAVES FROM LIFE: A NEW SERIES OF STUDIES BY EDMUND BLAMPIED.



"BRIDGE BETWEEN, BEFORE, AND AFTER MEALS."



" A DISTURBANCE IN A POOR STREET."

We here continue our second series of drawings by Edmund Blampied, in accordance with our custom during recent weeks. There could be no greater contrast than that presented by these two drawings—the one abundant with vivacity

and movement, the other a subtle study where liveliness reaches its minimum—yet every day such scenes are taking place simultaneously a mile or two apart. Together they represent the opposite poles of life in an English city.



D SPARQUINA SEARCH OF GOLDEN KEYS! IN

ST VIS

BEING AN APPRECIATION OF

"THE JUNGLE IN SUNLIGHT AND SHADOW": By F. W. CHAMPION.*

(PUBLISHED BY CHATTO AND WINDUS)

"TRULY," avers our author, "the more we probe into the secrets of Nature, the more confused we become; yet we know that the solution of almost every problem is there if only we can find it. For this reason the study of natural history always seems to me to be like prospecting for gold in a country rich with the yellow metal. The gold-digger delves and delves and delves, and every now and then he is rewarded by finding a nugget: the naturalist observes and observes and observes, and likewise, at intervals, he lights upon the solution of one of the riddles of the jungle; just occasionally he chances upon the golden key to the problem which he has been studying for so long."

Of all the "miners," Mr. Champion seems to have the Midas touch in its happiest form—without the embarrassment that led to the dip in the Pactolus! Whatever he has brushed against in the forests has yielded rich treasure. Not only that: it has enabled him to explain and correct many a popular fallacy. In an admirable Introduction to his new book, which he characterises as "neither a treatise on big-game hunting; nor a work after

he characterises as "neither a treatise on big-game hunting; nor a work after the style of the unwritten masterpiece of the guest of Mr. John Fothergill entitled 'Our Dumb Friends—How to Kill, Skin and Stuff Them'; nor an attack by a crank on the so-called blood sports; but an attempt to give a genuine picture of life in the jungle as it really

sports; but an attempt to give a genuine picture of life in the jungle as it really is," he avows his intention to be slightly and pleasantly provocative—provocative of interest in and sympathy for wild creatures, and of discussion among sportsmen and naturalists with regard to the many unsolved problems raised.

He succeeds to perfection—and his thoroughness as a Forest Officer of the Government of India, his friendly feeling for his contented "fellow animals," his outstanding skill with the camera, his unquestionable ability as a writer, not only guarantee the accuracy of his records, but bear witness to his understanding and his patience.

Withal he is modest, realising that when the verdict cannot be other than the cautious Scottish "Not Proven," it ill behoves anyone to dogmatise. He quotes Goethe: "Nature, mysterious even under the light of day, is not to be robbed of her veil; and what she does not choose to reveal, you will not extract from her with levers and screws." Always, it must be the rule to avoid judging the habits of a mass from those of one or two of its units. Consider the tiger. Mr. Champion stresses this. "When studying wild animals the most important point to bear in mind—and one cannot lay too much emphasis upon it—is that it is often impossible to generalise and to state without fear of one cannot lay too much emphasis upon it—is that it is often impossible to generalise and to state without fear of contradiction that 'Tigers will do this: tigers will behave like that,' any more than we can foretell the actions of all human beings, or even of ten individuals of exactly the same race, sex, age, temperament, and education in a given set of circumstances. All we can do is to study the particular habits of every individual tiger we come across, and then try to classify those habits in such a way as to get an idea as to which of them are more or less common to most tigers, and which are peculiarities of individuals. And even then, when we have discovered some characteristic which we think is common to the species, we

have discovered some characteristic which we think is common to the species, we come across an exceptional tiger which behaves in quite a different way." In fact, as well accept all the figures in lists of game. "It is generally agreed among modern sportsmen that the eleven-foot tiger so common in old-time shikar books does not exist to-day, except possibly as a rare freak, in the same way that a seven-foot or even an eight-foot man has been known to occur. Old-time measurements were generally taken round the curves or from stretched skins, and also there is another aspect of the case that must be borne in mind. Indian potentates are, and always have been, extremely hospitable and strain every nerve to give their guests the greatest pleasure. The bigger the tigers that are shot, the greater will be the pleasure of the guests, so that it is only natural that the longest measurements possible should be recorded. In the same way, Indian

• "The Jungle in Sunlight and Shadow," By F. W. Champion, M.A. (Oxon.), F.Z.S., Imperial Forest Service of India; Author of "With a Camera in Tiger-Land," With Over One Hundred Photographs. (Chatto and Windus; 21s. net.)

shikaris tend to think—possibly with reason—that the size of their reward depends directly upon the size of the tiger bagged. It is not beyond the bounds of possibility that tapes, even of steel, have been specially manufactured in which each inch has been marked at a fraction under its true length, the cumulative effect above ten feet being very large, and adding considerably to the apparent measurements of some fine tigers that have been bagged at one time or another."

Thus it is that, while unable to refute, Mr. Champion refuses to support at least a moiety of the beliefs that are commonly held, albeit he does not pose as a know-all. He is not in accord, for instance, with those natives of India who hold that a tiger will return to a kill only if that kill is lying on its right side—or, sometimes, the other way round: all common-sense is against the theory. Nor does he credit the story that the direction in which the

I. "THIS TIGER LEFT A SINGLE TRACK, AS THOUGH HE HAD TWO LEGS ONLY."

2. "A DOUBLE TRACK OF A LEOPARD, VERY SIMILAR TO THAT OF A TIGER."

A RIDDLE OF THE JUNGLE: DOES THE TIGER LEAVE A SINGLE OR A DOUBLE SPOOR? A RIDDLE OF THE JUNGLE: DOES THE TIGER LEAVE A SINGLE OR A DOUBLE SPOOR? "Does the tiger leave a single or a double spoor?" is one of the jungle riddles dealt with in "The Jungle in Sunlight and Shadow." "Some sportsmen hold that a tiger makes a habit of carefully placing the hind-foot on each side exactly in the track left by the fore-foot, the idea being that he is thereby enabled to move much more silently in search of his prey. By doing this, of course, he will leave only a single track on each side, corresponding to the single track left by a man." Mr. Champion, without being dogmatic, states: "For practical purposes . . . we can take it for granted that, in the vast majority of cases, it is quite easy to pick out the fore-feet and the hind-feet among the tracks left by tigers and tigresses. . . I have found that the type of track left depends very largely upon what the particular animal was doing at the time he made the track. The commonest type of track made by a tiger walking at an ordinary pace is definitely a double track, with the hind-foot placed in front of the fore-foot case. . . I knew of one tiger which habitually used to put the hind-foot almost exactly on the spot vacated by the fore-foot. . . " This single track is shown in Photograph 1.

Retroduced from Mr. F. W. Chambion's "The Jungle in Sunlight and Shadow." by Courtesy of the Author.

Reproduced from Mr. F. W. Champion's "The Jungle in Sunlight and Shadow," by Courtesy of the Author.

head of a kill is pointing is a sure indication of the direction in which the tiger is to be found; but he is willing to place it midway between fact and fallacy. In kindred openminded mood, he deals with such riddles as "Does the tiger leave a single or a double spoor?"; "Do wild creatures possess a sixth sense that warns them of approaching danger?", and is that "sense" merely a result of sight, sound, and smell in perfect alliance?; "Does the jackal act as the tiger's mate?", to which he answers: "I can see no proof whatever of co-operation"; "Are langoors good indicators of the presence of tigers and leopards?", to which he replies in the affirmative—in most instances; and so on in most arresting, challenging fashion.

Especially, because the matter has been raised so often and there is much credit given to the idea that definite elephant cemeteries exist, must be mentioned the comments under the heading: "What happens to dead wild elephants?" Mr. Champion cites his last book: "I

would suggest that the tradition of wild elephants collecting in some secret place to die has little foundation in fact, and that the hidden treasure troves of ivory exist only in imagination. Elephants live in very sparsely-populated districts in tropical forests and their life-span is very long. Deaths are therefore not common and may occur anywhere within immense tracts of forest. In tropical countries, carcases are attacked by numerous scavenging creatures, such as vultures, crows, hyanas, jackals, pigs, and porcupines, whereas their work is soon supplemented by that of ants, termites, and fungi. Following upon these agents comes the annual monsoon, which produces grass and other rank vegetative growth, twenty or more feet high, in a few months, so that a single season may easily remove the entire body and much of the skeleton of an animal even as large as an elephant. The tusks tend to become covered with vegetation and they are certainly largely gnawed by porcupines; they must also be old, worn, and broken by the time an elephant dies of old age, so that they also might easily disappear after a few years' exposure to a tropical climate and its attendant decomposing influences." He cannot imagine it to be true that old elephants die in the water, collapsing while bathing in accordance with life-long habit: certainly this notion cannot apply to the United Provinces' elephants. Nor can be think that elephants bury their dead comrades: in India, for instance, the place of death is likely to be rocky or stony, "where nothing short of dynamite could make a sufficiently large hole." And as to the supposed elephant cemetery discovered in Nigeria some four years ago, he remarks that "the finder's Hausa orderly, an intelligent man, suggested that the elephants had died of rinderpest, which was known to have been prevalent in that area some time previously."

Here I must call a halt, having given but an inkling of the scope of "The Jungle in Sunlight and Shadow." Nothing now remains but to repeat that the volume is would suggest that the tradition of wild elephants collecting

"The Jungle in Sunlight and Shadow." Nothing now remains but to repeat that the volume is most ably, most entertainingly, most informatively written; and that, as must have been anticipated, it is stirringly illustrated by means of over a hundred photographs of wild beasts in action, all of them by the author himself—readers of this paper do not need to be told how expert he is: they have welcomed his camera pictures on many an occasion. Obviously I cannot, in a limited space, catalogue the author's sitters; but it may be recorded that among those who come under his notice are the tiger, Obviously I cannot, in a limited space, catalogue the author's sitters; but it may be recorded that among those who come under his notice are the tiger, "King of the Night," wary, yet curious, when in proximity to man, the "most efficient and painless slaughtering-machine to be found anywhere in the world," a maintainer of the balance of Nature; the singularly silent hyæna, the "Untouchable," the carrion beast who is the cleanser of the jungle, and those winged scavengers, the vultures and the crows; the langoor, the monkey who is emblem of the god Hanuman; black bears—the Himalayan, terror of the hill-man, the sloth, active and with uncanny knowledge of the times of fruiting, and the smaller Malayan; elephants and deer and pebble-swallowing crocodiles; leopards, fishing cats, mahseer, the python, the cobra; "Darby and Joan" Sarus cranes and various other birds; the jackal, jungle thief; the flying squirrel, the porcupine; that odd, "animated fir-cone," the elusive, deep-digging, armour-scaled fir-cone," the elusive, deep-digging, armour-scaled for this is disappearing with disconcerting rapidity. "Because the rhinoceros has been blessed—or rather, cursed!—with a short horn on his nose; the greed of man, tempted by those inhabitants of China who are prepared to pay even a large sum like Rs 1000 for a few inches of agglutinated hair [and its alleged medicinal value], is rapidly bringing about his extermination"—a substantiation of Mr. Champion's charge: "I do say that cruelty for cruelty's sake is a vice practised only by the self-styled lord of creation, Homo sapiens, and is totally unknown to wild creatures, or the so-called 'brutes.'"

And so: Good reading to you—and a lesson in tolerance!

E. H. G.



"BAGGED" BY THE HUNTER WITH THE CAMERA: BEASTS OF THE JUNGLE.

REPRODUCED FROM MR. F. W. CHAMPION'S NEW BOOK, "THE JUNGLE IN SUNLIGHT AND SHADOW," BY COURTESY OF THE AUTHOR, COPYRIGHT PHOTOGRAPHS BY F. W. CHAMPION. (SEE OPPOSITE PAGE.)



THE COMMON JUNGLE CAT OF INDIA, AN ANIMAL LITTLE SMALLER THAN THE AVERAGE JACKAL AND WEIGHING UP TO AS MUCH AS TWENTY POUNDS.



THE LEOPARD CAT, ONE OF THE MOST BEAUTIFUL ANIMALS IN INDIA; MUCH SMALLER THAN THE JUNGLE CAT AND MORE NOCTURNAL.



LANGOOR EATING NASTURTIUMS-A MONKEY WHOSE CRIES OF ALARM ARE, IN MOST CASES, INDICATIONS OF THE PRESENCE OF A TIGER OR A LEOPARD.



A BLACK HIMALAYAN BEAR, THE TERROR OF THE HILL-MAN, WHOM HE MAY WOUND SERIOUSLY AND WHOSE MAIZE AND FRUIT HE EATS.



THE PANGOLIN, AN ASTONISHING SURVIVAL OF PAST AGES, THE "ANIMATED FIR-CONE OF THE JUNGLE," ENCASED IN "ARMOUR-PLATING"; STRONG, AND AN AMAZING DIGGER.



THE RATEL, WHICH IS FALSELY ACCUSED OF EXHUMING AND EATING CORPSES, ALTHOUGH IT IS CERTAINLY OMNIVOROUS IN ITS DIET.

As we note above, the illustrations on this page are from photographs taken by Mr. F. W. Champion, an appreciation of whose new book, "The Jungle in Sunlight and Shadow," is on the opposite page. To that work we must refer our readers for details; but a few points may be given here. The common jungle cat is said sometimes to interbreed with the ordinary domestic cat. It is by no means entirely nocturnal in its habits, and is not particularly shy of human beings. Equally common is the leopard cat; but this, being more nocturnal, is far less often seen. Normally, it is very feroclous. Of the languor, Mr. Champion writes: "The continued and agitated alarm cries of languors in



A PYTHON SWIMMING IN DEEP WATER, WHICH IT DOES FREQUENTLY IN THE LOW-LYING AREAS NEAR THE TALS AND RIVERS OF THE OUDH FORESTS.

a jungle in most cases is the most valuable sign available that indicates the presence of a tiger or a leopard." The black Himalayan bear is that "terror of the hill-man which steals the maize and fruit from his fields and sends numbers to the hospitals annually, nearly always with face wounds and often with the loss of eyesight." It is a constant menace not only to the hill-man, but to the forest-guard patrolling his beat in the forest. The Indian pangolin has an average length of about three-and-a-half feet. It is extremely nocturnal and is a good climber. Its scales are horn-like, but elastic. The ratel has somewhat the form of the badger, and is about the same size as an English "brock."

A LL self-respecting bureaux or writing-tables should have secret drawers or some such gadget: we may take this as axiomatic, for to the feminine mind, and to far more males than care to admit the

impeachment, there is something extraordinarily intriguing about a con-trivance which purports to baffle both the inquisitive and the criminal. That such devices are useless for any serious purpose is beside the point: our minds are the willing dupes of every romantic novelist since Sir Walter Scott, and subconsciously react with a glow of excitement to the thought of hidden wills and concealed loveletters; while, if it is a matter of an ingenious spring rather than a wellmade arrangement of sliding trays, one has the pleasure of pressing a button or the fatal spot and watching the effect to one's heart's content.

However, people don't buy writing-desks merely for this reason—certainly not the connoisseur—and I would ask you to take my word for it that the

exceedingly beautiful little walnut example of Fig. 2 does possess a secret hiding-place, a recess covered by a small sliding panel. The point about this small bureau is not that it possesses this indubitable mark of romance, but that it is a piece of extraordinary purity of line and beauty of colour. This first quality is obvious from the illustration, as also the fine figuring of the walnut; the rich brown of the wood is lost in a monochrome reproduction. The internal fittings are remarkable—they are of mahogany, and must have been made when mahogany was hardly known and exceedingly expensive, for it would seem



2. A WALNUT BUREAU WITH INTERIOR FITTINGS OF MAHOGANY: A VERY CHOICE AND RARE EXAMPLE OF THE EARLY EIGHTEENTH CENTURY, FINE IN BOTH COLOUR AND FORM.

From a Private Collection.

difficult to date this little desk later than the 1720's. I need scarcely add that the combination of the two woods in this manner is exceedingly rare, and indeed

A PAGE FOR COLLECTORS.

THREE WRITING DESKS.

By FRANK DAVIS.

the whole thing, from top to bottom, is characterised by exceptionally high quality both of design and workmanship.

Perhaps, by way of contrast to this sophisticated but essentially simple piece, two examples of the ingenuity of much later cabinet-makers will not be out of place. Both are English, and both exhibit to advantage English dependence upon French taste towards the end of the eighteenth century. Both of them lack something of the easy elegance of the walnut example, and are not to be compared for



I. A MAHOGANY DESK OF HEPPLEWHITE TYPE OF ABOUT 1790-LEFT, SHUT; RIGHT, OPEN:
AN INGENIOUS PIECE WITH NEAT COMPLICATIONS IN ITS INTERIOR.

By Courtesy of Albert Amor, 31 and 32, St. James's Street, S.W.1.

grace with those miracles of the art of the French cabinet-maker which have often appeared on this page. They are, if one can use the word in a literal sense, more middle-class, at once comfortable and ingenious, demanding from their surroundings no great elaboration. (It is notorious how the very finest French pieces look out of place in any but their own characteristic decorative schemes—and how the later English cabinet-makers showed uncommonly sound judgment in adapting Louis XV. and XVI. designs to our more sober houses, as has more than once been demonstrated here.)

Fig. 1, of mahogany and of the Hepplewhite family, is almost stark enough in outline to satisfy the souls of our modern designers, though they would presumably reject the characteristic circular brass handles, but might—or might not—think of the device of making the lower drawer curve inwards in order to break the severe angularity of the front. The complications of the interior are neat. The two sides of the top swing over, and in each a flap lifts up above two large, shallow recesses. In the centre the large writing- or drawing-table can be raised to a convenient angle; while at the back one can pull a small lever let in the upper surface, a spring clicks, and up comes a section of small drawers—all very intriguing and satisfying to the young in heart of all ages and both sexes.

Fig. 3 is less complicated, but rather more odd. One can, without disrespect, classify it as an uncommonly agreeable freak. Fig. 1 is presumably to be dated about 1790; this may belong to the same decade or may be later. It is made of a singularly richly-toned satinwood, and at first sight would appear to be a toilet-table; but the leather-covered top can be canted upwards slightly, and, though there is nothing to stop books or papers from sliding downwards and forwards, this surely makes its purpose clear. At the back, in the centre, is a wooden button. This controls a catch which releases the mirror, which can disappear flush with the curved top and then rests with its base in a groove just above the lower floor, as it were, of the structure. It occurs to me that a mirror in this low position, and of course a fixture, is a favourite trick of the designers of French Empire furniture, and this notion may therefore also have come from across the Channel. One gets the impression that the maker intended to satisfy every possible demand, and I can imagine him explaining to a fair client that this piece could be used satisfactorily for either purpose. Perhaps, though, the

notion is to be credited to the fertile brain of Sheraton; anyway, he does suggest a design for a writing-table in which a screen can be made to rise at the back, and says: "The convenience of this table is that a lady, when writing at it, may both receive the benefit of the fire and have her face screened from the scorching heat"—and if a screen, why not a mirror, which, for such a purpose, would be equally effective.

The temptation to toy with the idea of a mirror to every writing-desk must be resisted in an article which is designed to provide information rather than

fantasy, and I merely remark upon the usefulness of such a permanent gadget: if your literary composition for the day is to consist of a letter to the rate-collector, practise first a terrifying scowl; if to a dearer correspondent of the opposite sex, smile sweetly at your reflection, and your style will automatically become honeyed and persuasive. It surely a sound device, and it is permissible to express surprise that cabinetmakers have so far ignored it. It will be obvious that I have chosen to illustrate Fig. 2 mainly because of its distinction, and the other two pieces mainly because of their ingenuity. In form, Fig. 2 is typical of much of its period; Figs. 1 and 3 are more in the nature of experiments; they are related to many similar pieces of the turn of the century, but can hardly be called character-

istic examples. So many late writing-desks have appeared recently on this page that it is scarcely necessary to mention them in detail, but it is perhaps worth noting that the more popular type towards the year 1800 was an adaptation of the charming little Louis



3. AN "AGREEABLE FREAK": A SATINWOOD WRITING-DESK OR TOILET TABLE (ABOUT 1800); WITH A DISAPPEARING MIRROR AT THE BACK WHICH CAN BE LOWERED FLUSH WITH THE CURVED TOP.

By Courtesy of L. Harris jun.

XVI. boudoir desk, simplified somewhat to English tastes, and—for presumably masculine use—the large, so-called "Carlton House" writing-table, with its array of drawers at the back and brass railing.

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THE CHRONICLE OF THE CAR. By H. THORNTON RUTTER.

THE Triumph Company have struck a new note in stylish class cars in their 1934 programme. As Lieut.-Col. C. V. Holbrook, C.B.E., the managing director, stated in his introductory address at Newnham



A DIRECTOR OF THE ANGLO-AMERICAN OIL COMPANY: MR. G. GORDON BELL.

MR. G. GORDON BELL.

At this year's annual general meeting of the Anglo-American Oil Company. Ltd., proprietors of Pratri's Ethyl and High-Test petrols and Essolube motor oil, three new directors were elected—Messrs. G. Gordon Bell, R. A. Carder, and E. E. Soubry. Mr. G. Gordon Bell, whose father came from Edinburgh, was born in Ottawa. He is forty-three and a graduate of McGill University. On the outbreak of the Creat War, he enlisted in the Canadian Forces. In 1916 he was transferred to the R.F.C. He served with such distinction on various Fronts that he won the D.F.C., the Legion of Honour, and the Croix de Guerre with palms. He is a notable organiser, most thorough, and a watcher of even the most minute details.

House, Hammersmith, on Sept. 4, their policy produce only chassis of superb quality and workmanship workmanship equipped coachwork of modern design, appearance smart faultless construction. The new range of Triumph "Gloria" models of four and six cylinder cars (of 9.53 and 12.9 h.p. respectively) should gain an immediate success with the motoring public, as it is "child's play" (to quote the Colonel) to drive them. No need to use the clutch to change gear at any speed, and no skill is required to make such a change. simply lifts the foot off the accelerator pedal, and noise-

lessly places the gear-lever in the desired ratio position. The car does the rest of the operation, and picks up the drive in the selected gear when accelerated. The four-cylinder "Gloria" saloon costs £285, and the speed model, capable of 75 miles an hour, with four-seated tourer body, is also the same figure. The six-cylinder 12.9-h.p. "Gloria" saloon is listed at £325, and the Special Sports saloon £340, with extra-tuned engine. The pillarless 8-h.p. saloon, with its free-wheel gear, now costs £175, a £20 increase on the

1933 model, but is given many improvements, including a more roomy body. The 10-h.p. saloon remains at its old price of £225, but now has free-wheel transmission and coachwork 4½ in. wider, besides other detail improvements. It is the complete equipment of the full range of Triumph 1934 cars which adds so largely to the easy driving and comfort of the user. Startix automatic engine starter, Biflex head-lamps, permanent lifting jacks, and sliding roofs are all standard fixtures of Triumph saloons. The new sloping radiator also is equally efficient and artistic in appearance, and the general lines of the coachwork are graceful as well as smart-looking. Good brakes, non-shattering glass, and a low centre of gravity, combined with a well-balanced disposition of the chassis load, provide greater safety under faster speeds now available on these Triumph new models. There are few modern motoring improvements which they do not embody.

New Motors from Australia. The world of wheels is to be further enriched by a new car and a new single-sleeve engine, both hailing from Australia. The car is a frameless design which is being produced in Sydney by a company of which Sir Charles Kingsford-Smith, the famous airman, is a director. It has been christened the "Southern Cross," after Sir Charles's record-making monoplane. Engine, gearbox, and springs are attached direct to a laminated wooden body, which results, I am informed, in a considerable saving of weight. It is fitted with a four-cylinder horizontally opposed engine developing about 55 brake horse-power, and is stated to give a maximum road speed to the car of 70 miles per hour with a petrol consumption of 30 to 35 miles per gallon. It is expected to be in production by Christmas, so we shall all await the arrival of the first car from the production line with much interest. The new sleeve[Continued overleaf.]



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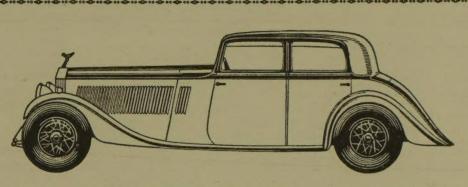
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arrived there it readily shows that it has two sides to its nature. That which was a lissom fairy of utmost delicacy, now, upon the request of its driver, becomes a giant. I have mentioned its unparalleled smoothness and noiselessness first, because these to my mind are the more surprising aspect of what one is tempted to think an engineering miracle."—Polo Monthly June 1933

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valve engine is a patented design by Mr. Edward Francis Arblaster, of Western Australia. A singlecylinder air-cooled engine fitted on a motor-cycle has already demonstrated its advantages in low fuel consumption, high power at low engine speeds, and good acceleration. But, as facilities for making multicylinder engines were not available in Western Australia, arrangements are in course of being made to build the engines at Coventry, Birmingham, or Wolver-hampton. The sleeve-valve engine has a rotary reciprocating-sleeve having a plurality of openings adapted to register at correct intervals with the exhaust and intake openings in the cylinder. The method of operating the sleeve is very ingenious, giving a maximum exhaust opening with a rapid opening of the half-a-dozen ports, a slow motion period to clear (or fill) the cylinder of burnt (or new) gas mixture, and another rapid closing for the com-pression and firing strokes of engine. The cycle engine demonstrated a 50 per cent. saving of fuel in a road test made in England, but until the car engine is built and tested, it is unwise to guess what performance will be from the drawings. value of this new single-sleeve engine is that its weightpower ratio is high, and that the movement of the sleeve is comparatively slow, as it takes eight complete revolutions of the engine to give one revolution of the sleeve. Tests on the bench and on the road proved high accelerating powers, so that it is hoped to develop both car and aero single-sleeve engines in due course.

THE PLAYHOUSES.

"THE KEY," AT THE ST. MARTIN'S.

THIS is a play unlikely to appeal to many. The dialogue is inclined to be dull and verbose, while the plot is melodramatic and it demands costume to carry it through. The period is 1920, and the action passes in Dublin. The hero, Andrew Kerr, is a "black-and-tan" officer, and his young wife is so anxious concerning his safety that, during his absence on a midnight raid, she allows herself to be seduced by a young officer as a method of keeping her mind off her worries. The discovery of her infidelity impels her husband to dash out into the street unarmed; he is captured by the Irish "rebels," and held as a hostage for the safety of one of their number sentenced to be shot on the following day. Dublin Castle refuses to repeal this sentence, but a

Colonel Sapt-like general suggests to the heroine's seducer that, to make amends, he should forge an order for the release of the prisoner, and so secure the hero's safe return. This is duly done; the lieutenant presumably gets cashiered for his action, and the hero, with his wife in his arms, is given a soft job so that her worries shall not lead her into further acts of misconduct. Apart from an amusing interlude, brilliantly played by Mr. Arthur Sinclair, the play is dull, and Miss Celia Johnson, Mr. Godfrey Tearle, and the rest of the company fought in vain to avert boredom.

"THE DISTAFF SIDE," AT THE APOLLO.

The old school of dramatic critics would certainly have decided that this is not a play. And in the stagey sense of the word it is not. But it is an acute and witty study of an upper-middle-class family. There is no plot, and the love interest is of the slightest, for almost until the fall of the curtain the girl is dubious as to whether she loves the man she has given herself to sufficiently to marry him. Miss Haidee Wright displays hitherto unsuspected powers of comedy as a sharp-tongued, selfish grandmother. As the level-headed mother, Miss Sybil Thorndike acts with real warmth and humanity,

and gives, perhaps, the most appealing performance of her career. Miss Martita Hunt is richly humorous as the "bad girl of the family," and Miss Dorothy Holmes-Gore gets the right touch of weary patience into her study of an overworked provincial wife. As the heroine, with such modern morals that she thinks propinquity sufficient excuse for taking a lover, Miss Viola Keats, making her first professional appearance, displays great promise. All the minor characters are well played, and Miss Auriol Lee's production is perfect. A play to see.

"BALL AT THE SAVOY," AT DRURY LANE.

This is an extremely conventional musical production, with nothing to appeal to the imagination; but it is all very competently done, and produced with a lavishness that should satisfy the most greedy of playgoers. The usual old, rather foolish story of a young husband who finds himself unable to avoid a last farewell meeting with his ex-mistress. His wife follows him to the rendezvous, and, wearing a two-inch lace veil as a disguise, not recognised by him. To punish him for his presumed infidelity, she publicly announces that she has given herself to a man whose name she doesn't even know. There is a Gilbertian touch in the third act, when the wives, stirred by her example, band themselves together, declare their moral independence, their marching song being: "What is good enough for gentlemen, is good enough for ladies too." Mr. Paul Abraham's music is melodious, and on occasion stirring. Miss Natalie Hall, as the heroine, displayed temperament and sings admirably, and scores a great success with "The night is young and so is my heart." Mr. Maurice Evans is a new type of hero for Drury Lane; there is nothing particularly dashing about him, but he acts with agreeable sincerity, and many will find him a welcome relief from the more conventional model. Miss Rosy Barsony and Mr. Oskar Denes are an exuberant couple, and have two rollicking duets, "When We go Dancing" and a laughing song. Mr. Barry Mackay makes an acting triumph as the shy solicitor's clerk wooed almost against his will by the heroine. He is obviously a young actor on whom managers should keep an eye. Scenery and dresses well up to the usual high standard, and if it contains no striking scene, apart from the huge ball-room set that takes up the entire stage, yet it is likely to have a popular All the resources appeal. Drury Lane theatre are called in to provide entertainment for the eye, and the scenery is elaborately gorgeous.



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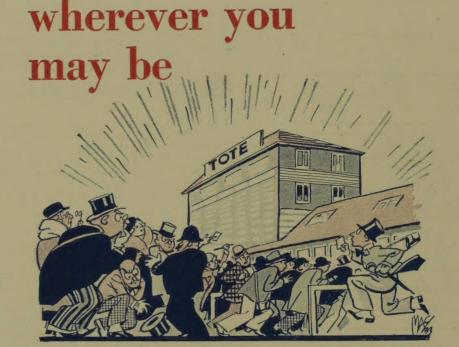
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